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COVER: From the master bedroom terrace of Joseph and Ursula Helman's apartment in a 15th-century palazzo, the white-marble monument to Victor Emmanuel II sparkles in the Rome sunlight. Photography by Robert Emmett Bright. See page 112.

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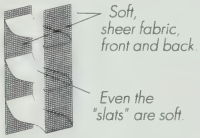


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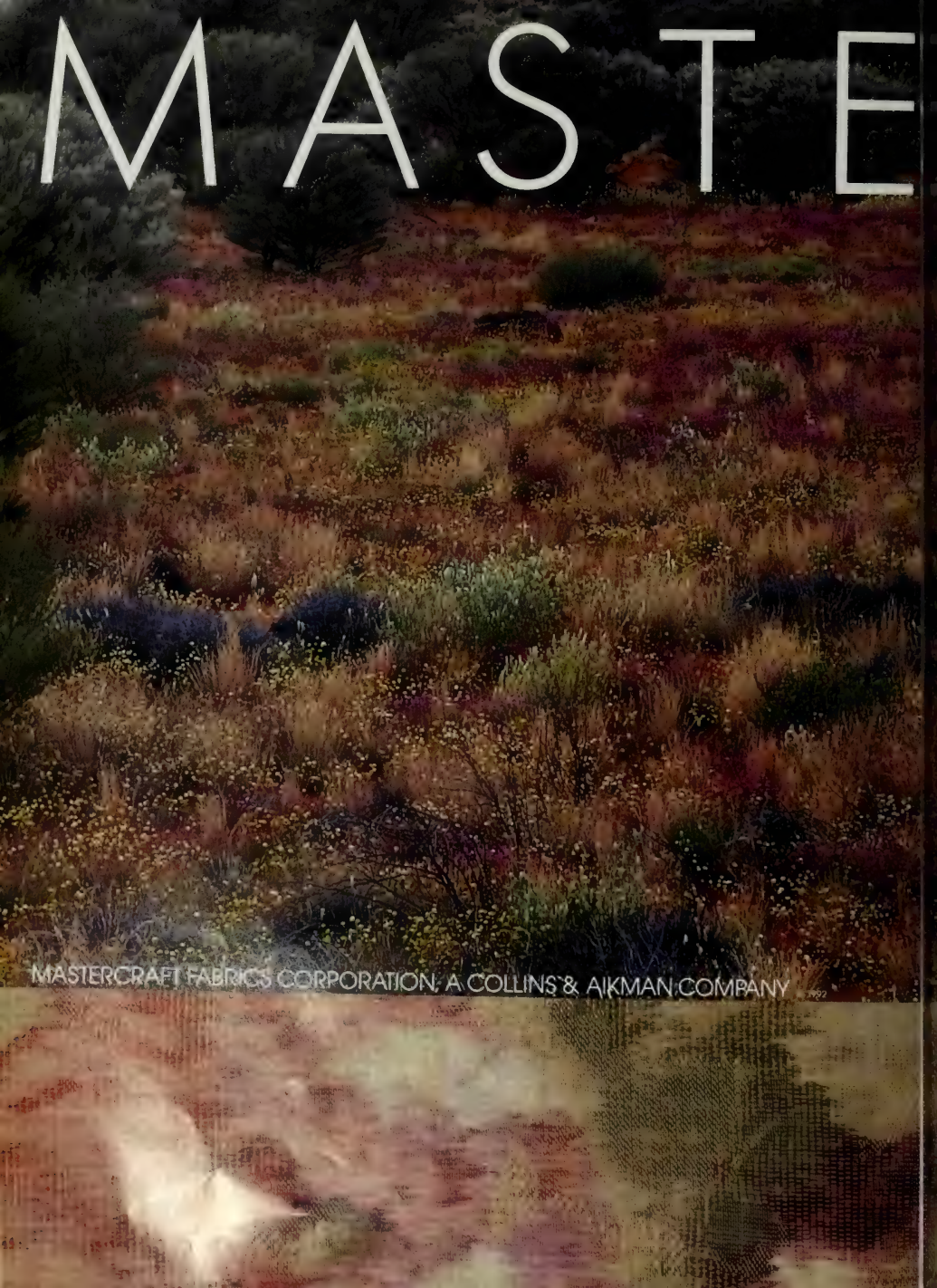
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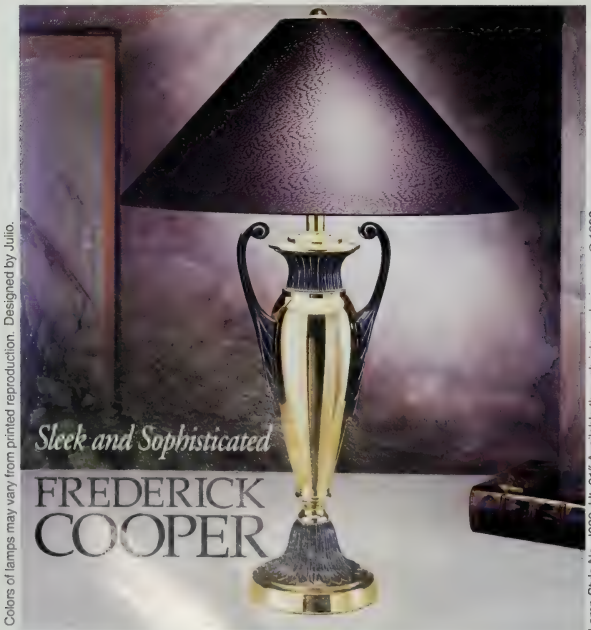


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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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Each issue of *Architectural Digest* is a treasure trove for any number of reasons, not least, however, the succint, thoroughbred writing of Brendan Gill. Nearly always I turn first to see what *he* has to say, knowing I shall be interested, amused and better informed than before. Some might wish to wave the proverbial wand and, let's say, tour the Guggenheim with Sol LeWitt or have tea with Sir John Gielgud. I'd opt for lunching with Mr. Gill.

Avril Largiadèr
Chester Springs, Pennsylvania

It was a pleasure to read your fine story on actor Richard Widmark (Visits, December 1992). My wife and I purchased acreage with stone walls and a stream in Roxbury, Connecticut, in the late 1970s. We had a great time on the weekends clearing the site and spending the evening at the Woodbury Inn and having breakfast at the famous diner in town. We have fond memories of Roxbury and regret having sold that property. Richard Widmark is a lucky man to have found his sanctuary in Roxbury.

Richard Driscoll
Shelter Island, New York

I found your article "International Spirit in Mexico" (December 1992) insensitive, especially on the part of a magazine of your caliber. The "private zoo inhabited by rare cats" really upset me. Haven't you heard of the world wildlife crisis? The flaunting of a private zoo is out of sync with what is going on in the world concerning endangered species, nature and the entire environmental movement. Even zoos are undergoing tremendous scrutiny to provide facsimile habitats for their large cats. Informed groups all over the world are actively trying to educate people on the importance of stewardship in preserving our animal kingdom, the rain forests and the air we breathe. Your stature as an arbiter of taste and aesthetics needs to develop into one of values and good sense as well.

Peggy Maceo
Austin, Texas

The Norman-style residence outside Mexico City is a telling example of the evolution and "globalization" of design. Jay Spectre and Geoffrey N. Bradfield did an excellent job of echoing the architectural eclecticism in their interiors, mixing furnishings and art from various countries and eras—and making it work.

T. Yamamoto
Tampa, Florida

Although I'm very fond of the English style, as an American I couldn't help but take some satisfaction in your December 1992 article "English Style Revamped." Serena Balfour's work—and words—amount to no less than a declaration of independence. She has the spirit to sidestep a few rules—and their safety—and instead follow her own instinct, which is obviously very sound. Her would-be advisors can take her inclusion in such a respected magazine as yours to be an eloquent "I told you so." As usual, *Architectural Digest* did a splendid job of covering an equally splendid interior design.

Neal Nett
Malone, Wisconsin

I've been reading *Architectural Digest* for years now, and your features provided me with a wealth of ideas when I redecorated my small apartment. As a student, I was limited in my choices—but your magazine inspired me to adapt by showing me more about color, arrangement of furniture and the type of accessories to use to gain optimum effect.

Shawn Hancock
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TERRY ASHE

Next month, European Editor Charlotte Aillaud takes us inside fashion designer Lolita Lempicka's country house in France, William Weaver writes about Toni Facella Sensi's new retreat in Italy, and Elizabeth Lambert visits author Susan Crosland in England. The issue isn't entirely European, however. Other stories include Judith Thurman's article on designers Robert Bray and Michael Schaible's Fire Island house, Steven M. L. Aronson's piece on theater legend Theoni Aldredge in Westchester County, and Ann Berman's account of Jeffrey Cooley's American art collection in Connecticut. In California, Thomas Hines examines the legacy of architect Lloyd Wright, which is often eclipsed by that of his father. And in a feature particularly appropriate for May, Robert Rosenblum reflects on contemporary landscape painting, whose various beauties are haunted by the increasing fragility of the natural world.

Paige Rense *Editor-in-Chief*


CHRISTOPHER IRION

Ron Mann

Form Invigorates Function

For Ron Mann, achieving just the right effect in a room takes precedence over sentimentality. In his remodeling of a Pacific Palisades, California, residence, he designed a striking cast-stone-and-Douglas-fir dining table, along with even more imposing high-back chairs to go around it. Mann knew that the furniture would overpower standard tabletop pieces; he also knew that he had the ideal solution sitting on his own table in San Francisco. He brought in vases—actually hand-blown water tubes—that were made by Pedro Ignasi, a noted European glassblower, especially for Mann's 1987 wedding on the island of Majorca. "On that day the vases were filled with white roses and lilies that looked like they grew all the way to the ceiling," Mann recalls. "Every house I've ever decorated has something from my own collection in it," he adds. "Projects become so personal to me that it feels good having a few of my own treasures around—especially when they can add that bit of exquisiteness you want a room to have." *See page 96.*


DAVID GLEESON

William Hodgins

...stable Comforts in Southampton

...sidence was formerly a stable, ... previous owners converted ... did it the most eco- ... way possible and kept the ... pretty much intact," says ...William Hodgins of a Southampton ... he designed for clients whose main residence is in Manhattan. "We did the same because we wanted to preserve the innate sense of country. It had some wonderful elements, such as the large sliding barn doors with the original iron hardware. We also had the luxury of large spaces to work with. The clients asked that the interiors be as simple as possible yet allow them to easily entertain their children, grandchildren and friends. Although the design is uncomplicated, it's still a pleasure to the eyes. The couple are the kind of people who want you to feel welcome, comfortable and happy. I think the house reflects that." *See page 104.*


ROBERT EMMETT BRIGHT

Joseph and Ursula Helman

Tales of the Palazzo Cenci

"We chose Rome because we wanted to be in an urban area, but we also wanted a city that wasn't too dense," explains art dealer Joseph Helman. "Rome is an eminently walkable city. It's very civilized living here." As a young man, Helman retired from a successful career in urban development in St. Louis and moved to Europe for two years before returning to New York to open BlumHelman Gallery. Fourteen years later, when he was looking for a European base, he was drawn to Rome and found an apartment in the historic Palazzo Cenci, where he and his wife, Ursula, now spend part of the year. Works by Ellsworth Kelly, José María Sicilia and Guido Reni highlight the apartment. "Everybody works out of a tradition, whether you're Guido Reni or Ellsworth Kelly, and each artist's work is his or her particular comment on that tradi-

continued on page 20



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Right, "Moisson" silverplated cutlery (fork, $80; knife, $100); "Moisson" crystal glass, $160.

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continued from page 16

tion," Joe Helman notes. "Ten artists can make a comment on a tradition, and then all of a sudden a new artist comes along—like Kelly—who changes your ideas about yourself and about life. And that's great." *See page 112.*



ROBERT RECK

Roddey Burdine

Santa Fe Story

Art collector Roddey Burdine hadn't envisioned living in town when he moved to Santa Fe in 1986 from overcrowded Aspen. "I didn't want to be in the middle of town, but I found this house with an acre of land," he says. "I really bought it because of the garden." Built in the 1930s by New Mexico architect John Gaw Meem, the Pueblo-style adobe came with mature walnut, maple and elm trees, to which Burdine added cottonwood trees and native plants. He first began collecting art in the sixties, after working in his family's business, the Burdine's department stores in Florida. Later he had galleries in Florida, selling twentieth-century paintings and sculpture. He's now active in charity work and collects things for his own pleasure, including Indian artifacts and pottery and Spanish colonial paintings—and objects with a chicken theme. "I hate it when people talk about taste," he says with a laugh. "Someone gave me a stuffed chicken, and the idea caught on." Besides three stuffed chickens, he has wooden figures, chicken plates and water pitchers, and has branched into a new collecting area with a Mexican silver turkey. *See page 120.*



MARINA FAUST

Alberto Pinto

Neoclassical Grandeur in Paris

Besides his own apartment by the Seine, designer Alberto Pinto's varied projects include the Paris residence of Prince Moulay Abdallah of Morocco, the Dorchester Hotel in London and Club Med's offices in Paris, as well as its facilities in Bermuda, Guadeloupe and Agadir and two of its cruise ships. "The first apartment I ever designed was for Rose-Marie Kanzler," he remembers. "I had moved to Paris, where I imported objects, fabrics and small pieces of furniture. They came from the southern countries, which have always fascinated me." Pinto has a genuine passion for objects. "I don't care much about things I can't see or touch—for instance, I know nothing about music," he says. The designer revels in visiting auction houses, makin[illegible]unds of shops and tracking down obscure sources. I [illegible]man who tells me when exceptional linens b[illegible]le," he says. "In fact, one of the charms o[illegible]orsica—Casa Linda, which, in contrast w[illegible] have hardly decorated at all—is due [illegible]rection of sheets from the 1930s." *See page*



BRAD MILLER

Brad and Sherri Miller

Gardens: The Pond at Kingfisher Lodge

"Conservation was not necessarily a driving force," says photographer Brad Miller of the pond and water garden he created alongside the River Test in Hampshire, England. "Our goal was simply to make a pretty spot to look out onto from the cottage." As it happened, his efforts, which included putting in vertical nesting sites and preserving a large reed bed for birds, produced a lush natural habitat for the region. The Millers particularly love Hampshire in the early morning, when the mist rises. At dawn and again in the evening, Brad, his wife, Sherri, and their three children gather outside with binoculars and cameras to watch and record the slow-moving activity. "On the river, time is nature's time," he says. "There, we live more with nature than with people. The swans and owls—we move into their territory. In the rain, we leave the door open and ducks just walk into the house. If anything is special about what we've done, it's that we're not really living *next* to the river. We've become a *part* of the river." *See page 140.*



PETER WHALE PETER VAN HERLE

Roland Lee
Edward J. Brown

A New York Point of View

"I wanted to create a simple architectural background for his unusual furnishings and his vast, eclectic collection of art and antiques," says interior designer Roland Lee of Edward J. Brown's Manhattan apartment. "I was born on the thirty-first of December, which makes me a Capricorn, so of course I would gather and collect things," Brown laughs. "For over forty years, I've been picking up objects large and small, whatever has caught my eye. Since I am an artist, I'm very interested in what my fellow creators do, whether they are established giants like Picasso or up-and-comers. I'm very democratic in my choices and like a variety of styles. For instance, an Australian artist friend of mine got me started on African art. Although my current apartment is smaller than my previous one and has less display space, I will still collect. It's in the stars!" *See page 146.*



JEREMY SUTTON-VANE

John and Jo Hurt

Architectural Digest Visits: John Hurt

"We're not into the house being perfect—in fact, we're absolutely against it," says John Hurt. "It's important that the rooms are not too precious. We wanted big floppy sofas and tiles on the floor so our son, Sacha, can come in and show us a leaf or stone he just

continued on page 24

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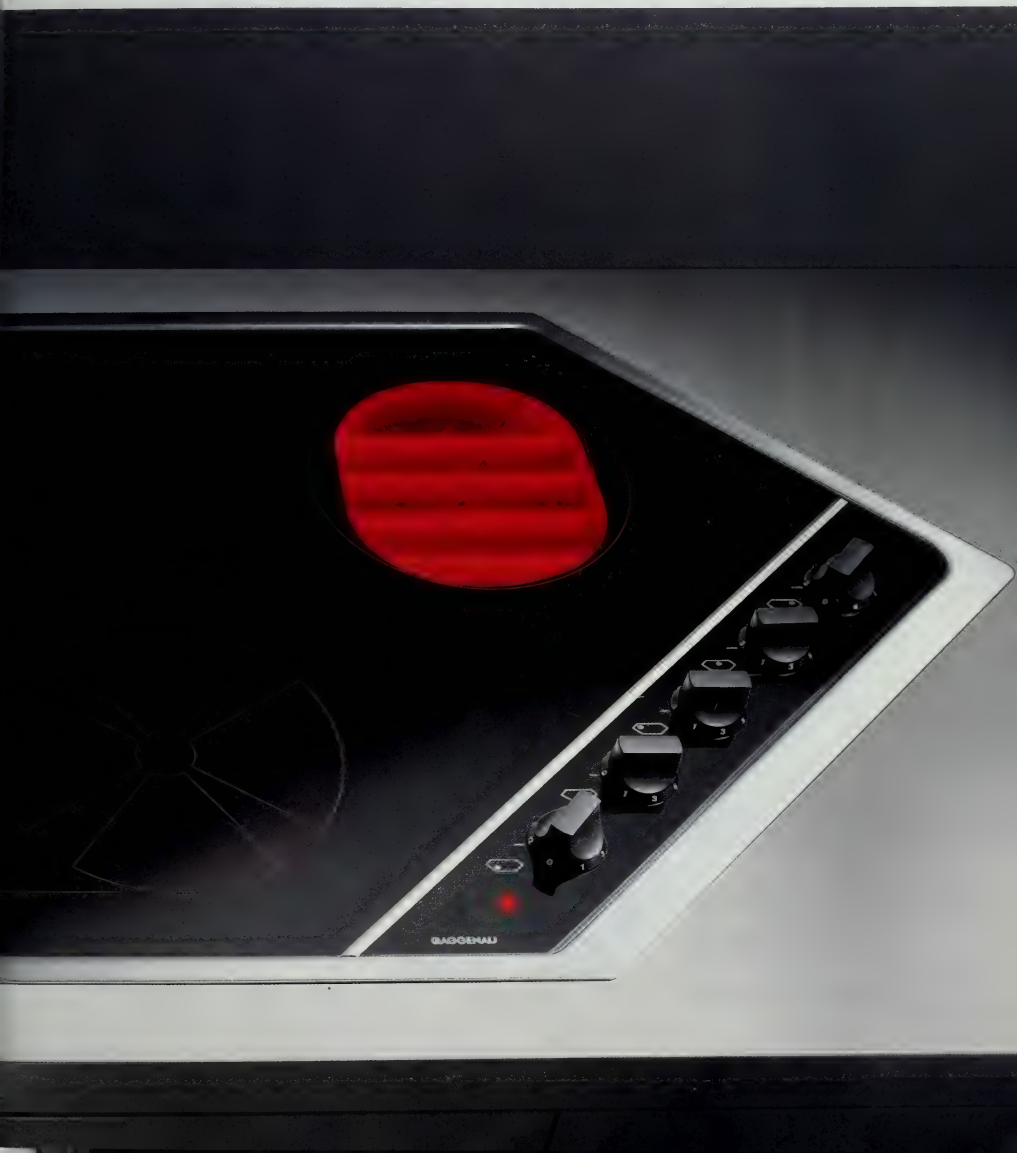
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The difference is Gaggenau



continued from page 20



DERRY MOORE

Hugh and Anne Millais

found." When the actor and his wife, Jo, found their dream house in Ireland, they asked designers Hugh and Anne Millais for help, because the Millaises' own house in Oxfordshire "is not the kind of house that screams at you," says Hurt. For their housewarming party, neighbors brought gifts of chickens, potatoes and baskets of eggs. "In all innocence, we invited everybody," says Hurt, "not knowing there were people who hadn't spoken for a quarter of a century, not even at funerals, when one would come late if they knew the other was coming early. But they all had a grand time and made us feel completely welcome." Hurt, who appeared recently in a BBC adaptation of Pirandello's *Six Characters in Search of an Author* and plays the Countess in the film version of *Even Cowgirls Get the Blues*, has learned the importance of being a character actor but not being typecast: After his success in *The Elephant Man*, he was offered the part of Quasimodo. He turned it down. *See page 154.*

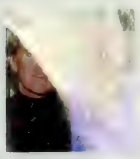


JOHN VAUGHAN

Jean Jongeward
Roland Terry

A Palladian Focus in California

While driving through Paris in search of furniture for the Carpinteria, California, residence she worked on with architect Roland Terry, interior designer Jean Jongeward caught a glimpse of a couple of fruitwood-and-leather chairs in a place de Vosges shop window. She pulled over and a short while later found herself drinking champagne on a balcony overlooking the park. "Our meeting culminated in the purchase of four armchairs that turned out to be an exceptional find," she says. "The inventory markings are 'Fon,' for Fontainebleau, and 'Lariviere' for the cabinetmaker." Later she went back to pick up accompanying side chairs. "The weather was beautiful that day in Paris—the silver champagne flutes exquisite and the company charming," Jongeward recalls. "Most late-afternoon shopping doesn't end quite like that." *See page 158.*



Jean-Louis Ray[illegible]
Georg von Blanc[illegible]

Fran[illegible] hâteau Bas

[illegible] is about the light of [illegible] the life of a family," says [illegible] Jean-Louis Raynaud [illegible] von Blanquet's [illegible] has a historic [illegible]perty, a Roman [illegible] "There is sun in all seasons. [illegible]ms are filled with [illegible] from the ancient plane trees in [illegible] Since [illegible] quets are extremely busy [illegible]genau, the kitchen appliance company, in G[illegible], they lament the fact that they can spend so little time at the château—a week or two every few months. When they do come, they often bring their friends, host large house parties and wine tastings and are part of what Raynaud calls "the new international wine culture." *See page 170.*



STANLEY SELIGSON

Mariette Himes Gomez

Judd's Bridge Farms in Connecticut

Publishing was "a remote, idle thought" to Arthur Carter before he became involved in it. "Simply acquiring papers across the country didn't interest me. I looked for papers with a connection, geographical or temperamental, with my own background." The concept of *The New York Observer* attracted him, he says, because *The New York Times* had become a national and international newspaper. "Manhattan needed its weekly, just like every other little town in the country," he remarks. Carter and his wife, Linda, maintain a property in Connecticut, Judd's Bridge Farms, for which Mariette Himes Gomez designed the interiors. There, they give large but informal parties, and the great room, which had been used for storage, was ideal for the purpose. The barnlike space contains such pieces as a walnut Ping-Pong table that Arthur Carter had built by a local craftsman who copied the Victorian-style base of their pool table. Though they can seat thirty comfortably, the Carters imagine a future Thanksgiving at which they will have to commandeer the Ping-Pong table for the overflow of guests. "Here's the big question," says Linda Carter. "Do we leave the net up?" *See page 176.*



BRIGITTE MITCHELL

Alex and Patricia Wengraf

The Art of the Dealer

London dealers Alex and Patricia Wengraf weren't even in the market for a house when they heard about their current residence, a Georgian mansion. "We found it over dinner, actually," Patricia Wengraf explains. "Friends told us that they'd seen the perfect house for us. We went to have a look and knew immediately that we wanted to buy it." The house, which was built in 1798, is set on a large property near London's southern border. "It does feel as though one is in the country here," notes Patricia Wengraf. The couple maintain a private gallery in London, where Alex specializes in old-master paintings and Patricia deals in sculpture dating primarily from the fifteenth to the eighteenth centuries. The artworks that fill their house range from a circa 1516 sculpture of Hercules to a 1926 watercolor by Mstislav Doboujinsky. "Apart from the joy of living in a place rich in history and local lore, we find it an ideal showplace for our collections," says Patricia Wengraf. "And it's always quiet here. Unlike so many houses, this one never creaks at night." *See page 184.* □



CHANEL

CHANEL BOUTIQUES: NEW YORK, BEVERLY HILLS, COSTA MESA, CHICAGO,
SAN FRANCISCO, DALLAS, PALM BEACH, HONOLULU, WASHINGTON, D.C.

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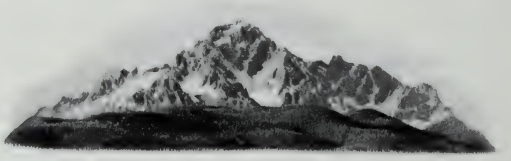
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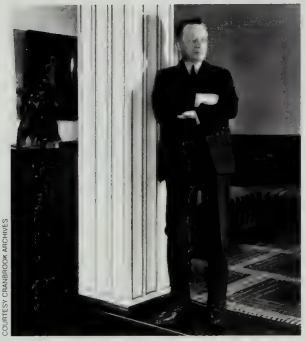
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BRENDAN GILL: ELIEL SAARINEN AT CRANBROOK

Restoring the Finnish Architect's 1930 Residence in Michigan



COURTESY CRANBROOK ARCHIVES

In 1923 Eliel Saarinen (above) was invited to Michigan, where he devised the master plan for the Cranbrook Academy of Art. He completed his own landmark house on the campus in 1930.

TIME OUT OF MIND, men and women of goodwill have debated the question of whether the arts are capable of being formally taught, and if so, by what means. In olden days, kings and queens would summon artists to their courts, not only in order to acquire examples of their handiwork and to gain the prestige of associating with them, but in the hope that the artists would be able to transmit their talents to potential artists of succeeding generations. In America we have chosen to do without royal patronage, but on at least one occasion a rich man, dissatisfied with our attempts to teach the arts in schools, tried an experiment similar to those carried out in Europe during the Renaissance: He invited a number of gifted young



COURTESY CRANBROOK ACADEMY OF ART MUSEUM

The refurbished Saarinen House, which opens as a museum in June, reflects Saarinen's belief that architecture should encompass all aspects of design. ABOVE: The living room, shown in 1930, featured a rug and tapestry by Saarinen's wife, Loja. BELOW: Anchored by the hearth, with its tiles and andirons by the architect, the restored room displays the original textiles.



continued on page 32

THE PANTHER WATCH.

THE ART OF BEING UNIQUE.



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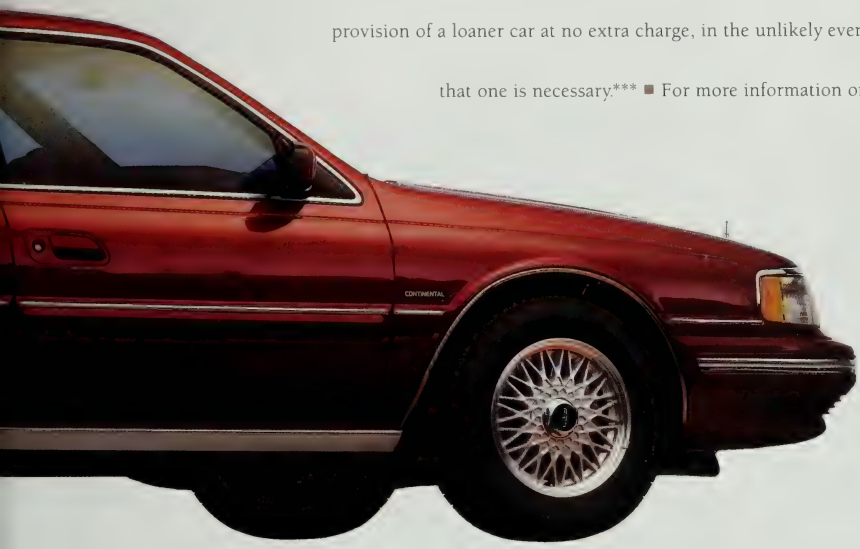
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LINCOLN CONTINENTAL

WHAT A LUXURY CAR SHOULD BE

Restoring the Finnish Architect's 1930 Residence in Michigan
continued from page 28

people to join him and take up their studies in congenial, courtlike surroundings and brought into their midst a succession of world-famous artists, of whom nothing more was asked than that they should go on working in their accustomed fashion, as members of the community.

The experiment was called the Cranbrook Academy of Art, and it is one that continues fruitfully to this day: an enclave of talented folk living and working together in a romantic country setting in Bloomfield Hills, Michigan, twenty miles outside Detroit. (There are several cousinly Cranbrooks making up a single campus on the same agreeable site, including Brookside School, Cranbrook, Cranbrook Kingswood School and Cranbrook Institute of Science.) The complex was founded some sixty years ago by a prosperous businessman named George G. Booth, whose interest in the arts was an outgrowth of his participation in the Arts and Crafts Movement—a championing of the handmade over the mass-produced that enjoyed a considerable vogue in this country and abroad at the turn of the century.

Born in Canada, Booth was the son of a printer and the grandson and great-grandson of English copper-



COURTESY CRANBROOK ACADEMY OF ART MUSEUM

RIGHT: Saarinen designed the hanging lamp, rug, table and chairs for the dining room. BELOW: The room's renovation involved installing new straight-grained fir paneling—the original had been destroyed—on the walls. For the ceiling, nearly 1,000 tissue-thin leaves of 23-karat gold were applied in the regilding of the dome.



continued on page 34



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Restoring the Finnish Architect's 1930 Residence in Michigan
continued from page 32



COURTESY CRANBROOK ACADEMY OF ART MUSEUM

ABOVE AND BELOW: During Saarinen's tenure at Cranbrook, the barrel-vaulted studio was used for academy parties and as his private architectural studio, when the rug would be removed and drafting tables placed in the central space. The tubular metal chairs were designed by Eero Saarinen, the Saarinens' son.

smiths. He married the daughter of James E. Scripps, founder of *The Detroit News*, and eventually succeeded him as the newspaper's publisher. William Morris was one of Booth's heroes, and he founded in imitation of Morris's Kelmscott Press a fine publishing house of his own. In 1907 Booth commissioned the noted Detroit architect Albert Kahn to design for him and his family a vast Tudor-style mansion on a couple of hundred acres of rolling farmland in Bloomfield Hills. Booth called his estate Cranbrook, after the village in Kent where his ancestors had hammered into shape their comely copper pots, ewers and pans.

In 1922 Booth and his wife visited the American Academy in Rome, which the architect Charles Follen McKim had all but single-handedly brought into being nearly thirty years earlier. Booth was mightily impressed to read in a history of the academy that it was "not a school . . . it does not have classes. . . . Given every freedom for individual development, each member is brought into contact with other members working in the various allied arts." Booth saw to it that an account of the academy appeared in *The Detroit News*, praising it for "nourishing the flower of this nation's artistic genius in an atmosphere and under circumstances which . . . are best designed to cause that flower to bloom." A few years later, at the age of sixty, Booth had begun to turn his country estate into just such a forcing house of artistic talent.

Presumably, aspiring young artists



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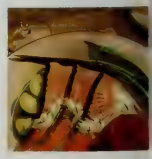
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Restoring the Finnish Architect's 1930 Residence in Michigan
continued from page 34

would be easy to recruit, but where to find a couple of bona fide great men to serve as resident geniuses? The Finnish architect Eliel Saarinen had recently achieved international fame by winning second prize in a competition for the design of a new *Chicago Tribune* building. (Raymond Hood and John Mead Howells of New York had won first prize.) Shortly thereafter, Saarinen was invited to serve as visiting professor of architectural design at the University of Michigan, where it befell that George Booth's son Henry became a member of Saarinen's first seminar and where, perhaps not altogether by coincidence, Henry's project was to prepare drawings for an ideal academy of art. Soon the father was calling upon Saarinen to create a master plan for an academy at Cranbrook, with the intention at first of simply remodeling certain modest farm buildings on the family estate.

Working with Henry and Henry's college roommate, J. Robert F. Swanson (later to become Saarinen's son-in-law and architectural colleague), Saarinen proposed an assortment of structures on a scale that his client, for all his wealth and generous spirit, must have been startled by: clusters of rosy red-brick gabled buildings and towers, vaguely medieval in style, scattered over acres of green lawn and woodland. Bravely, Booth gave the word to go ahead, and the project continued to expand year after year, despite the Great Depression and the outbreak of the Second World War. The last major buildings —a library and museum clad in tawny Mankato stone and linked by an airy propylaeum—were completed by Saarinen in 1942. In 1989 the entire Cranbrook complex was declared a National Historic Landmark.

Saarinen "saw architecture as everything from city planning to the ashtray on a table."



COURTESY CRANBROOK ACADEMY OF ART MUSEUM

RIGHT: The studio alcove, the Saarinens' family sitting room, was also a gathering place for artists. BELOW: Beauty "must be grown into the whole of the building," said Eliel Saarinen, who designed the table, with its geometric inlays of exotic veneers, the suspended light fixture and the leaded-glass windows. The sculpture is by Carl Milles.



TOM MCGLYNN

From the beginning, it appears to have been assumed that Saarinen would make an admirable resident architect, as well as director of the academy. Booth commissioned him to design a house of suitable amplitude for himself and his family at Cranbrook, and it is this house that has just been restored, after more than four years of effort, to the immaculate order that it enjoyed upon its completion in 1930. The house shares a party wall with its near-twin, also designed by Saarinen, which was occupied for many years by another resident artist of Cranbrook, the eminent Swedish sculptor Carl Milles, and his wife.

The Saarinen house has always

continued on page 42



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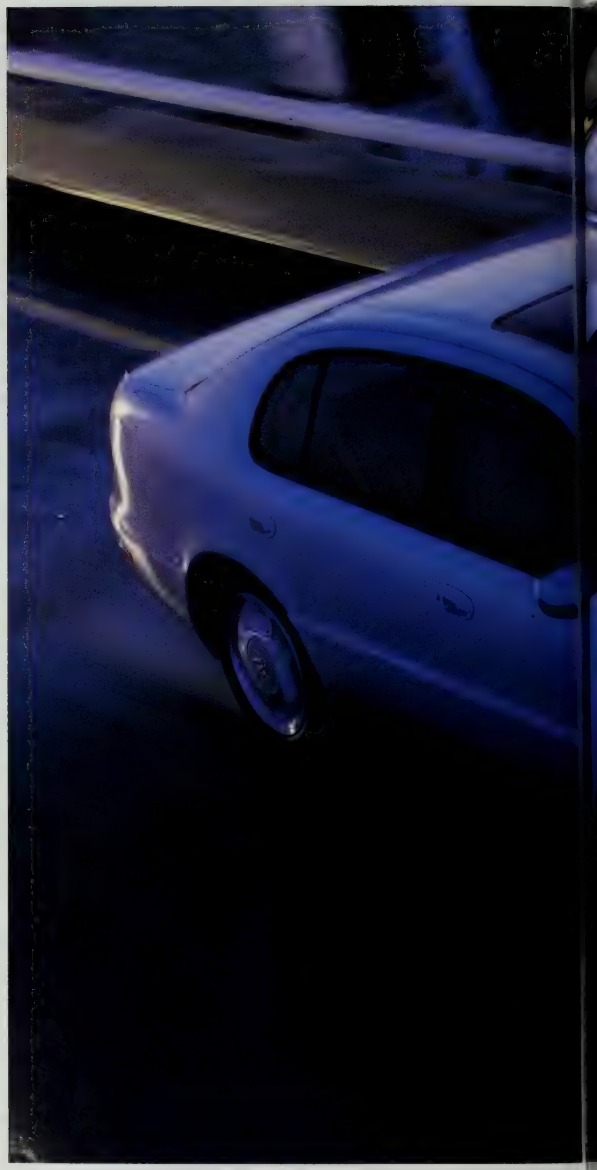
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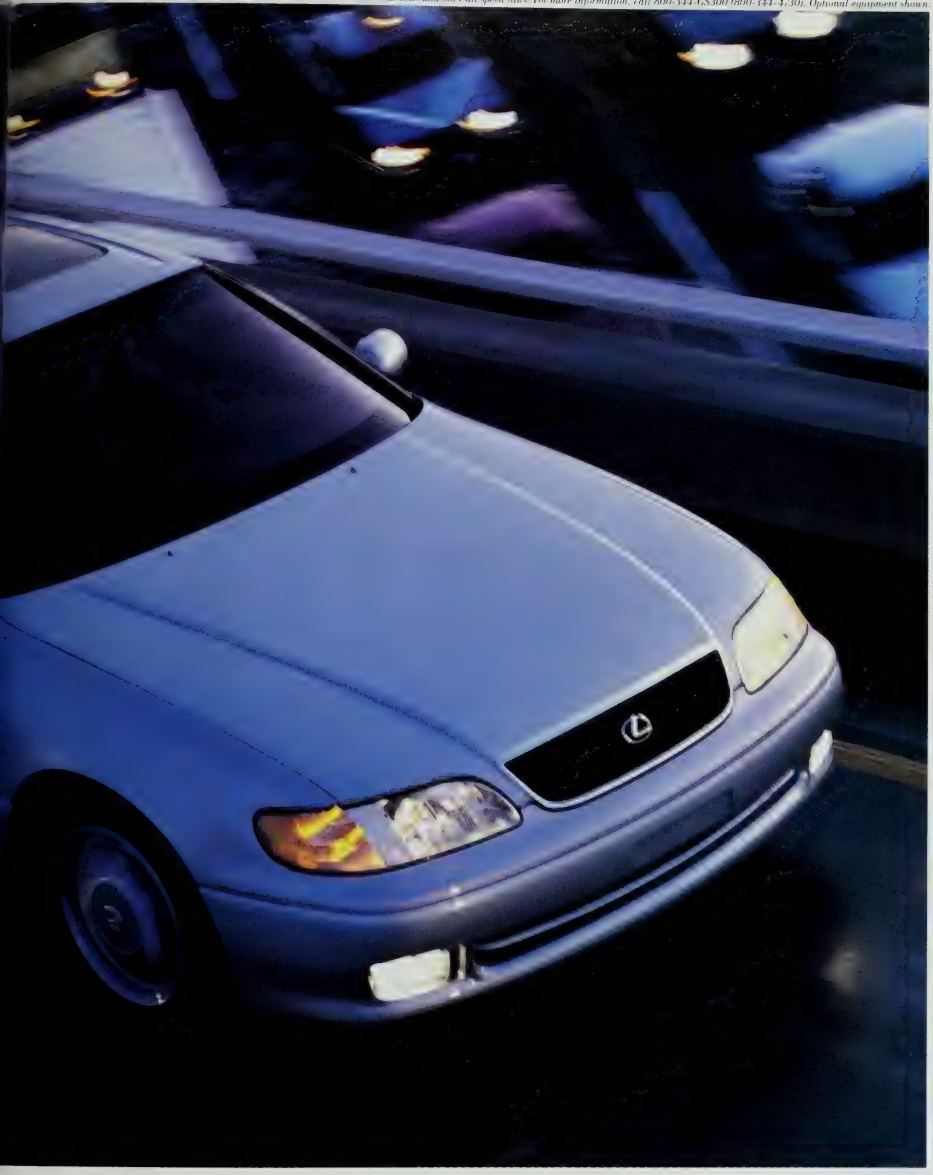


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continued from page 38



COURTESY CRANBROOK ACADEMY OF ART MUSEUM

ABOVE: On the walls over the banquette in the master bedroom were portraits of Loja Saarinen's family. The table is by Eero Saarinen, who, like his father, was attentive to every detail of a room. BELOW: Eero designed the silver mirror and torchères on the dressing table in his parents' bedroom. The cotton-and-linen rag rugs are reproductions of originals, woven on-site by contemporary craftspeople.

served as the official residence of the president of the academy. The current president, Roy Slade, was the moving spirit behind its restoration, and his enthusiasm for the project has, in effect, cost him the home that he was perfectly happy in: At his urging, it has been designated a house museum, open to visitors but never again to undergo the usual wear and tear of being lived in. (The house will have its official opening in June.) Meanwhile, Slade has moved into the old Milles house, whose interior is and always has been of a conventional nature. In Milles's day the living room was filled with Greek and Roman antiquities, providing him with certain tutorial benefits. Old-timers recall his entertaining young women students there, in one hand a glass of sherry, in the other a flashlight, with which he would illuminate those portions of nude statues that he deemed worthy of particular attention, while his wife, Olga, busied herself in the kitchen.

Saarinen was a short, genial man with a round face and a liking for parties. He got on well with Milles and became a close friend of a certifiable (non–resident) genius, Frank Lloyd Wright, who dropped by whenever he was in the neighborhood. Wright, however, failed to endear himself to Saarinen's wife, who so admired the fireplace that her husband had designed for their living room that she would never allow a fire to be lighted in it, for fear of smudging the bricks. Instead, she kept three spic-and-span logs placed in tidy order upon the hearth. One day Mrs. Saarinen, a well-known weaver and designer of fabrics, and Wright had a vehement discussion of symmetry, of which Wright disapproved. Wright strode over to the fireplace, kicked the logs into a state of disarray and exclaimed, "There! That's what I think of your damned symmetry!" Mrs. Saarinen was not amused, and her husband rebuked his friend softly with, "You are always Frank, but you are not always Wright."

Saarinen's strength as an artist lay not in his manipulation of volumes of space (Wright's strength and the strength of Saarinen's son, Eero) but in his exquisite manipulation of materials—wood, stone, brick and brass—and his equally exquisite manipulation of colors, often in woven farics. Under the direction of Gregory Wittkopp, curator of collections at the Cranbrook Museum, the restoration of the house and its furnishings to their original refinement of surface and delicacy of hues has been a feat not unlike that of restoring a Vermeer. Microscopic analysis of paints and varnishes—in one case hidden for years behind makeshift inte-



continued on page 47



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Eliel Saarinen at Cranbrook
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rior partitions—revealed that Saarinen took care to employ as many as three or four almost indetectably graduated shades of a single color on the walls of a room. In pointing out Saarinen's extraordinary attention to detail, Wittkopp likes to quote what Eero Saarinen once said of him: "My father . . . saw architecture as everything from city planning to the ashtray on a living room table."

A flat ceiling in Saarinen's studio, inserted nobody knows when, on being taken down exposed the handsome barrel vault that Saarinen's original plans had called for. A pier glass in the entrance hall, long covered over with wallboard, has now resumed its useful purpose; the rugs and draperies designed for the house by Mrs. Saarinen have been woven anew, and the domed ceiling in the dining room has been given back its patination of twenty-three-karat gold. The garden onto which the dining room opens is also being returned to its initial planting.

Between the house proper and Saarinen's studio is a small space illuminated by decorative leaded-glass windows and with comfortable banquettes built into the angle of two adjacent walls. It was in this cozy nook that Saarinen, who was celebrated for his skill at mixing dry martinis, liked to entertain his friends every day at cocktail time. It is certainly there that one feels most intensely in his presence. What eminent and merry ghosts we picture seated, glasses in hand, upon those green banquettes! Besides such regulars as Milles and Wright, there would be visitors like Lewis Mumford, Alvar Aalto, Ely Jacques Kahn and even the contentious (and rarely merry) Le Corbusier. Wandering at ease among them, an army of the aspiring young: Charles and Ray Eames, Harry Bertoia, Ben Baldwin, Harry Weese. . . . George Booth's dream of nourishing the nation's artistic genius in the depths of the Michigan countryside was beginning to put out flowers. □







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Focus on American Arts and Crafts Silver

By Dana Micucci



ABOVE: *Bowl*, Marshall Field & Company Craft Shop, Chicago, circa 1910. Sterling silver; 9¼" in diameter. Natural motifs executed in repoussé, chasing and engraving adorn a bowl displaying the overall hammering that is indicative of the Chicago Arts and Crafts silversmith. Kelmscott Gallery, Chicago.



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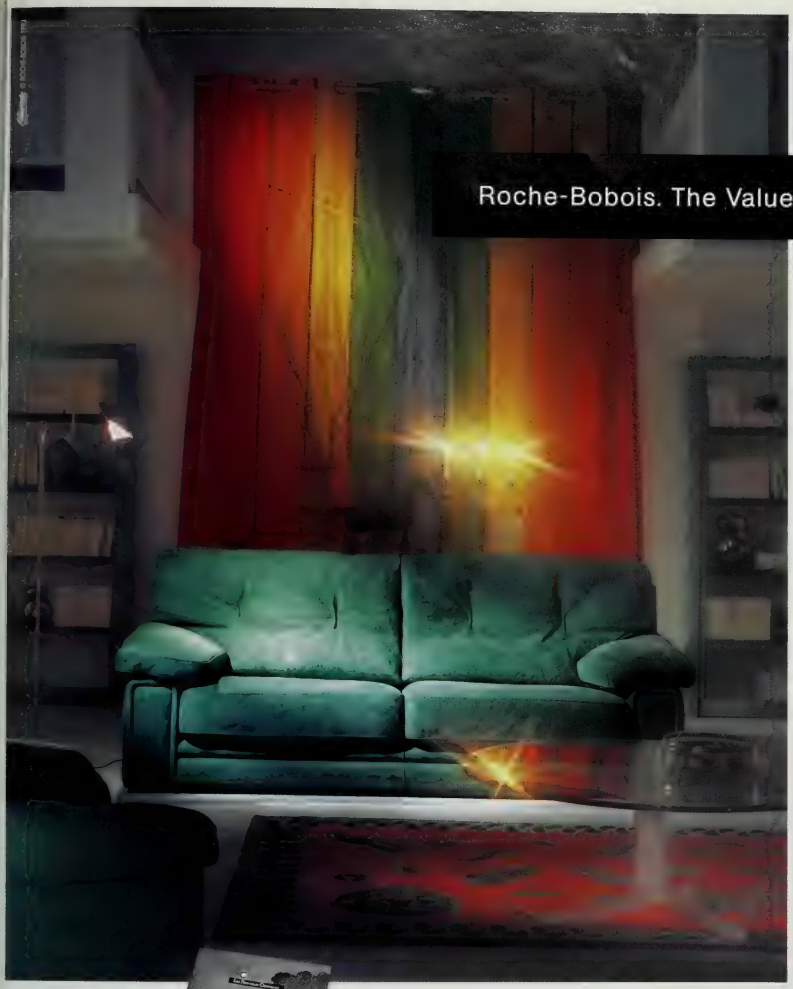


ABOVE: *Bowl*, Shreve, Crump & Low Company, Boston, circa 1905. Sterling silver and jade; 11½" wide. A double-handled bowl modeled after an original design by the English architect-designer Charles R. Ashbee was created for Shreve, Crump & Low. Kurland•Zabar, New York. RIGHT: *Bowl, Stand and Ladle*, Mary Knight, Boston, circa 1905. Sterling silver and enamel; bowl: 5" in diameter; stand: 7" in diameter; ladle; 4¼" high. Mary Knight, the first supervisor of the Handicraft Shop in Boston, was known for her small, elegant pieces in which she applied enamel to metal. ARK Antiques, New Haven, Connecticut.

THE DECORATIVE ARTS produced during the American Arts and Crafts Movement from 1890 through the first two decades of the twentieth century have attracted growing numbers of collectors over the past ten years. They are decorating their homes with art pottery by Grueby, copper table lamps by California craftsman Dirk van Erp and Mission oak furniture designed by Gustav Stickley. But Arts and Crafts silver has been largely ignored and is just beginning to be recognized for its superb craftsmanship.

Silver hollowware and flatware by such early-twentieth-century silversmiths as Arthur Stone, Katherine Pratt and Karl Leinonen of Boston, the Kalo Shop and Robert Jarvie of Chicago, and Shreve and Company and Porter Blanchard of California are regarded by museum curators and antiques dealers as some of the finest, most affordable silver ever made in

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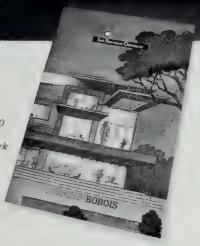
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Focus on American Arts and Crafts Silver
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ABOVE: *Tray*, Arthur Stone, Gardner, Massachusetts, circa 1925. Sterling silver; 12¾" in diameter. Referred to in his day as "the dean of American silversmiths," Stone created silver works of simple design with ornamentation often inspired by the flowers and plants of his native England. ARK Antiques, Connecticut.

ment sought to restore dignity to both art and labor by integrating them in the workplace. "Life without industry is guilt, industry without art is brutality," Ruskin wrote. Nothing less than the unification of all the arts could further the Arts and Crafts aim to beautify daily life, which was best represented by handcrafted furnishings in one's home, the center of life.

Silver was among the materials favored by Arts and Crafts designers because of its malleability, which allowed it to be transformed easily into objects that were both beautiful and useful—the Craftsman ideal. The reform in silver design and production in early-twentieth-century America manifested itself in a hammered surface finish that displayed handwork, according to curator and silver scholar W. Scott Braznell. "Arts and Crafts silver is similar in its design aesthetic to Arts and Crafts furniture," he says. "Both have utilitarian forms and little ornamentation."

America. As more museums purchase them for their permanent collections, Arts and Crafts exhibitions are introducing this silver to a wider audience.

The Arts and Crafts Movement, which began in England in the late nineteenth century, promoted reform in design. It was based upon a philosophy shared by the art critic John Ruskin and the writer and designer William Morris, among others, that advocated skilled craftsmanship, the honest use of materials, individuality of expression, purity of form and a return to natural beauty in the service of a simple life.

A reaction against the Industrial Revolution, its dehumanizing effects on the worker and the shoddiness of factory-produced goods, the move-

Arts and Crafts silver is beginning to be recognized for its superb craftsmanship.



RIGHT: *Tea Service*, Tiffany & Co., New York, circa 1890. Sterling silver; highest: 5". Tiffany's created tea services during every decade of the second half of the 19th century. Here, an Arts and Crafts tea service bears the hand-hammered surfaces that the company first exhibited at the 1878 Paris Exposition. Tiffany & Co., New York

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Focus on American Arts and Crafts Silver
continued from page 52

A disdain for the excessive ornamentation that characterized design in the Victorian era united Arts and Crafts designers in their mission to reform aesthetics and elevate standards of taste. "Since American Arts and Crafts silver emphasizes handwork over machine work, it compares most closely to Colonial silver," says Braznell. "It doesn't have the machine finish, regularity and flawlessness of late-nineteenth-century and modern silver."

American Arts and Crafts silver owes much to English influences, particularly the example set by the English architect-designer Charles R. Ashbee. Many workshops in America were modeled after Ashbee's Guild and School of Handicraft, which provided a means for the production and distribution of silver made by a community of artist-craftsmen, according to Braznell. Ashbee also pioneered the hand-hammered surface finish that is unique to Arts and Crafts silver.

Despite their indebtedness to the English Arts and Crafts Movement, American silversmiths created styles that were distinctly their own. Boston and Chicago, the first American cities to embrace the Arts and Crafts ideals, were the major silversmithing centers in the early twentieth century.

"American Arts and Crafts silversmiths looked to the simplicity of America's preindustrial past for inspiration," says Rosalie Berberian of ARK Antiques, a Connecticut dealer who specializes in Arts and Crafts silver, jewelry and metal. "The Boston silversmiths were especially influenced by the simple elegance of Colonial silver, while many of the Chicago silversmiths based their designs on those of American Indian basketry and pottery. In general, Boston silver is distinguished by a smoother surface finish than that of Chicago silver, which has a distinct hand-hammered finish."

Prominent among the Boston silversmiths were Karl F. Leinonen, George Christian Gebelein, Frans J. R. Gyllenberg, Arthur [illegible]ne and Katherine Pratt, who is regarded as the premier American female silversmith. Arthur Stone, who immigrated to America from England in the late 1800s and became known as the "dean of American silversmiths," favored simple shapes with spare ornamentation that was often expressed by a chased, stylized flower motif. He was considered a master at piercing, fluting, chasing and repoussé.

The leading craft shop in silver and jewelry in Chicago was the Kalo Shop, which was founded in 1900 by Clara Barck Welles, who adopted the name Kalo from the Greek word for beautiful. The shop's high standards of craftsmanship influenced a large community of Chicago metalsmiths, many of whom were trained by Welles herself and went on to establish their own shops. "The Kalo style is characterized by soft curves and slightly rounded shapes," says dealer Catherine Kurland of Kurland·Zabar in New York. "Simple forms were finished with an applied rim and sometimes applied initials."

American Arts and Crafts silver owes much to English influences.

Other noted Arts and Crafts silversmiths working in Chicago were Falick Novick, a Russian immigrant well known for his trays decorated with fluting and applied monograms, and Robert Jarvie, who first became known for his slender, imaginatively designed copper and bronze candlesticks. He later won acclaim for his silver, which included unusual presentation pieces and trophies commissioned by various Chicago organizations.

"Chicago Arts and Crafts silver has a real organic quality, a rawness," says David Jameson of Kelmscott Gallery in Chicago. "It works well in a contemporary environment, especially in Frank Lloyd Wright's Prairie houses. It also reflects more of an immigrant design vocabulary than the Boston silver. There's a strong Scandinavian influence." The Scandinavian look is frequently associated with the work of Danish designer Georg Jensen, who was active in Copenhagen in the early years of the twentieth century and whose popular designs were often based on natural sources such as flower buds and blossoms.

"American Arts and Crafts designers were influenced by the Scandinavian-trained silversmiths who were working in the United States in the twenties and thirties," says New York dealer Janet Drucker. "So there was a cross-pollination of styles. The organic forms characteristic of Arts and Crafts silver are similar to Jensen's."

California also emerged as a center for Arts and Crafts silver. In the 1890s the San Francisco silver manufacturer Shreve and Company introduced special handcrafted designs, including a line of hollowware and flatware called Fourteenth Century that was distinguished by a hammered surface, rivets, and applied strapwork evocative of medieval metalwork, according to Michael Weller of Argentum Gallery in San Francisco. He also cites Porter Blanchard of Los Angeles and Clemens Friedell of Pasadena as among the important Arts and Crafts silversmiths from California. "Blanchard worked in the Colonial Revival style but was also inspired by modern European designs," he says. "In keeping with the Arts and Crafts aesthetic, his heavy-gauge silver is minimally ornamented and has a hammered finish. Silver crafted by Friedell was distinctive for its chasing and California-flower decoration."

Like Shreve and Company, Tiffany & Co. in New York produced a handcrafted line of silver tableware. Stamped "Special Hand Work," these elegant pieces were made of heavy-gauge silver that was typically unornamented and finished with hammer marks. "The major silver manufacturers of the period made a concession

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Focus on American Arts and Crafts Silver
continued from page 56

to the demand for Arts and Crafts silver," says Jeanne Sloane, American silver specialist at Christie's in New York. "Their handcrafted pieces are very well made. It was an obvious effort to compete with the independent craftsmen."

Regardless of regional styles, all Arts and Crafts silver was created with the belief that form, function and decoration should complement each other, and often the decoration was the form itself. "Silver was the cream of the Arts and Crafts Movement," says Berberian. "It was the most demanding and creative craft and very popular in its day. Only the wealthy and moneyed middle class could afford it. But you don't exactly have to be wealthy to buy a fine piece of Arts and Crafts silver today."

Dealers and auctioneers agree that American Arts and Crafts silver is extremely undervalued. "It's an emerging, untapped market," says Sloane. "American Arts and Crafts silver is very affordable. You can buy classic pieces by the major silversmiths for less than five thousand dollars, and build a strong collection at reasonable prices relative to American eighteenth- and nineteenth-century silver and work by Georg Jensen."

American Arts and Crafts water pitchers, for example, have sold for $1,500 to $3,500 at auction, while bowls have brought $1,000 to $1,500, according to Sloane. Comparatively, pieces of Colonial American silver and late-nineteenth-century Aesthetic silver, which is especially popular now, have sold at auction within the past few years for six-figure prices. A standard oval centerpiece bowl by Georg Jensen, whose work is always in demand, sells in the $10,000 to $20,000 range at Christie's.

Despite its art-historical cachet, high-quality craftsmanship and affordable prices, Arts and Crafts silver is just beginning to attract the attention of collectors and museum curators. "As a collectible, Arts and Crafts silver has lagged behind the furniture and ceramics of the period," says Catherine Kurland. "The supply is low since most of it was made by hand, and there hasn't been much scholarship on the subject. Another reason the market hasn't yet boomed is that the Arts and Crafts Movement was a populist movement, and silver is considered a luxurious material. Arts and Crafts collectors may have felt it was too elitist."

Dealers and other connoisseurs also contributed to the Arts and Crafts collecting trend that bypassed silver in favor of the copper lamps, Mission oak furniture and earthenware pottery that have become hallmarks of the Arts and Crafts Movement, according to Berberian. "Arts and Crafts dealers themselves ignored the silver and declared that it didn't belong in Arts and Crafts interiors," she says. "So it's not the traditional Arts and Crafts collectors but, rather, serious silver collectors who are beginning to notice this silver, many of whom collect early American silver. In fact, much of it is now considered to be better crafted than Colonial silver."

Most in demand, according to dealers, is silver by Arthur Stone, the Kalo Shop and Robert Jarvie—the best known of the American Arts and Crafts silversmiths. And collectors tend to have regional preferences. "In the East, Arthur Stone's silver is highly regarded," notes Michael Weller. "Chicagoans prefer work by the Chicago silversmiths, and the work of California silversmiths is collected on the West Coast."

As more collectors discover the beauty and affordability of American Arts and Crafts silver, dealers predict that the market will eventually take off. Now that the nation's major museums are acknowledging its importance, and upcoming Arts and Crafts exhibitions are increasing its visibility, American Arts and Crafts silver is sure to rise in value, according to Jameson. "I don't even like to use the words *hollowware* and *flatware* to describe this silver," he says. "These pieces are really handmade sculpture in sterling silver. They're works of art." □

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AD TRAVELS: ANTIQUING IN THE HUDSON VALLEY

Richard Gillette and Stephen Shadley Share Their Best Sources

By Jeffrey Simpson



PHOTOGRAPH BY DAVID GUTTENFELDER

"CREATION! . . . ALL CREATION, lad. The river was in sight for seventy miles under my feet, looking like a curled shaving. . . ." So says Natty Bumppo in James Fenimore Cooper's novel *The Pioneers*, when asked what he could see from a plateau high above the Hudson River. The description of the Hudson Valley as "all creation" seems just about right to New York interior designer Stephen Shadley, who has a weekend house in the village of Leeds near the town of Catskill, hard by where Natty felt the sublime effect of his grand view.

"I think there's everything here—a wonderful rural quality mixed with the cosmopolitan atmosphere that comes from being close to New York City. There's history, and also the mountains with those glorious vistas that inspired the Hudson River School of painters," says Shadley, referring to the

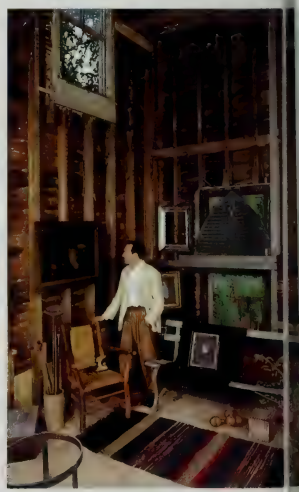
"We like antiquing in the Hudson River valley because we're always interested in finding special things for clients or ourselves," says designer Stephen Shadley, who travels with his partner, Richard Gillette. ABOVE: A view from Olana, artist Frederic Edwin Church's house near Hudson.



BELOW: "The building itself has been lovingly restored," notes Gillette of DeWitt, which has a variety of vendors. The designer studies a still life displayed amid other offerings that include a selection of colorful early-20th-century Nova Scotia rag rugs, paintings and a park bench.

RIGHT: Gillette, center, and Shadley, right, converse with Sam Stickler of Sam's Oak Hill Restaurant and DeWitt Hotel Antiques next door in Oak Hill. "It's fun to lunch and shop," says Gillette. BELOW: "DeWitt is an indoor flea market."

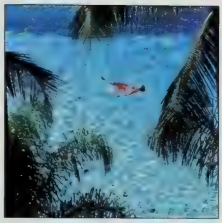




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Richard Gillette and Stephen Shadley Share Their Best Sources
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FAR LEFT: Shadley inspects a 1920 Arts and Crafts vase at Savoia's Auction Services in South Cairo. "There's a wide selection of American Arts and Crafts furniture and accessories, as well as an occasional auction of mid-twentieth-century furnishings." LEFT: A "Morris" chair by Gustav Stickley is draped with a Navajo rug.

BELOW: The designers discuss pottery with owner Richard Savoia. The inlaid sideboard is English Art Nouveau. At right is an Arts and Crafts embroidered wall hanging. "I really enjoy the whole process of an auction," says Shadley, "the visiting with friends and the fun of bidding on something you really want."

genre of distinctly American painting that developed in the region in 1825.

"Every view in the area looks like a work by Thomas Cole or Frederic Church," concurs Shadley's partner, Richard Gillette. Although he himself has a retreat on Long Island, he and Shadley frequently travel and shop for their projects in the Hudson Valley.

The valley, approximately one hundred and fifty miles long from Albany south to New York City, is the location and birthplace of some of America's most famous institutions, including the United States Military Academy at West Point and Vassar College, one of the world's first colleges for women. A nineteenth-century architectural style known as Hudson River Bracketed also originated there.

"I grew up in Los Angeles," says Shadley, "and when I first moved East I rented a house on eastern Long Island. But I like the countryside to be romantic, and there's not much that's romantic about Long Island potato fields." Consequently, after several trips up and down the Hudson, he discovered a three-story 1890s brick residence on several acres and knew he had found a home. The house took six months of intensive renovation, but, he explains, "I wanted to fool people into thinking there had been no renovation, so I searched out old fixtures, sinks and bathtubs." To find furniture for the nine-bedroom house, "I haunted every antiques store in the area," he says. "And then Richard and I started to do it all over again for our design projects." Within twenty minutes of Shadley's own village of Leeds, he and Gillette have seven favorite places with such diverse offerings as Asian sculpture, contemporary American art and American Empire furniture.



One of their first stops recently was a connected series of consignment shops that opened last year in the old DeWitt Hotel in the village of Oak Hill. Under the same management as Sam's Oak Hill Restaurant in the adjacent nineteenth-century opera house ("It's a nice way to spend the day, going there to shop and having lunch," says Gillette), DeWitt Hotel Antiques gives individual dealers space in the large old wooden structure. In one shop, Gillette and Shadley found particularly appealing early-twentieth-century rag rugs woven in Nova Scotia that come in long strips with horizontal stripes in "rich, dark, beautiful colors," as Shadley describes them. "There are a lot of American primitive pieces here," adds Gillette, mentioning a chair made of hickory branches with a woven straw back and seat. "You can find treasures, but it takes a bit of searching."

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Their next stop is often Savoia's Auction Services, an auction house in South Cairo situated in what Shadley calls "an enlarged Quonset hut" and run by a local Greene County man named Richard Savoia. "I started out as a contractor after college," says Savoia, "and I was also running antiques shops with the man who owned the place. As time went on I made more money doing auctions than I did in either the contracting business or the antiques shops, so I bought out my partner and located all my business here with one auction a month." Savoia's area of interest is American Arts and Crafts furniture and accessories, for which he holds three auctions a year. With items such as a "Morris" chair by Gustav Stickley and an urn designed by Frank Lloyd Wright that fetched over $100,000, his auctions draw bidders from New York City and Albany and around the world, as well as nearby residents. "Antiques dealers from Manhattan often turn up at Savoia's," says Shadley, "so you know the quality is good, and the bids tend to be conservative." Savoia concedes, "I would make more money if I were nearer to the city with casual collectors as customers, but then I wouldn't be living exactly where I want to, and I also wouldn't be close enough to my sources. You can still find good buys in this area."

Shadley, whose first experience at auction bidding was at Savoia's ("I was trying to furnish that big old house of mine"), is always particularly pleased with the pieces Savoia offers to complement his Arts and Crafts objects. "I've seen 1950s tables designed by Eero Saarinen that are terrific," he says.

In contrast with the pared-down style at Savoia's is Open Gates Antiques, located in a mid-nineteenth-century plastered-brick house with Colonial columns and a Hudson River Bracketed cornice. Run by Roy and Renée Zwickel, a couple who have dealt in antiques for more than thirty-five years, Open Gates is "one of the prettiest pieces of property in the county," says Shadley. "There is considerable acreage, and a stream runs near the house."

The Zwickels' collection is eclectic, and the very

BELOW: Open Gates Antiques in Catskill is a 19th-century plastered-brick house situated on an estate that contains a pond, a stream and gardens. The main house is the owners' residence, and the shops are in various outbuildings. "It's always an event to go there," says Gillette.







ABOVE: "They have a mind-boggling array of everything imaginable," says Gillette. Among the objects at Open Gates are a marble Jain savior and such Hindu temple pieces as a carved wood figure from Indonesia. LEFT: The designers visit with owners Roy and Renée Zwickel. Gillette is seated on an American pine bench, and in the foreground is a brass oil lamp from India. The Tudor-style cabinet holds 19th-century basins and pitchers.

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Richard Gillette and Stephen Shadley Share Their Best Sources
continued from page 66

"You never know what you'll find here," says Shadley about Brekel Antiques.







ABOVE: "Amid the clutter you'll find at Brekel Antiques in Leeds," points out Shadley, "you're likely to unearth a treasure." Scattered about the shop is an assortment of American pieces, including a 19th-century hall mirror, chandeliers and a small pine chest, foreground. ABOVE RIGHT: Shadley and Gillette look through vintage postcards. Behind them is antique glass. In the foreground are 19th- and 20th-century ceramics.

RIGHT: "I go and wander around Brekel Antiques often because it's right down the street from my weekend house," explains Shadley. An old oak table is displayed in a side room that offers diverse items such as a colorful crazy quilt, a coal scuttle, a set of ice cream chairs, oil lamps and family albums and pictures.

disparate categories are housed in different outbuildings on the estate. The items offered range from Indonesian wooden sculpture and brasswork to American Victoriana, American Empire pieces, and antiques from India. "There is a wonderful immediacy about a selection like this," says Shadley. "Many of the Victorian pieces came directly to the shop from the house where they were originally used."

Gillette points out, "In Manhattan, every object in a store is known and carefully placed by the owner; here, things have accumulated and one can make a discovery. The pace of business is slower, and a visit to a shop becomes a social outing."

"You never know what you'll find here either," says Shadley about Brekel Antiques in his own home village of Leeds. Run by Mary Bregas and William Paolino, the store, with its wonderful jumble of Victorian pier glasses, golden oak pedestal tables, ice cream chairs, spatterware mixing bowls, a bound copy of the *New York Tribune* and a general air of contained disarray, is what Gillette calls "a real old-fashioned secondhand shop with the glorious unexpected object basking in the shadows." Shadley remembers that shortly after buying his house in Leeds, he left for a trip around the country. When he came back he couldn't get two lanterns out of his mind, but he didn't know exactly where he had seen them, and he regretfully assumed he would never find them again. Imagine his pleasure and surprise when he walked into Brekel and saw the lanterns that he had apparently noticed just before leaving. "They were so sophisticated and of such good work-

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Richard Gillette and Stephen Shadley Share Their Best Sources
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manship that I naturally thought I had come upon them in some fancier, more cosmopolitan corner of the States, instead of in the Hudson Valley," he says.

From Greene County, the partners extend their excursions across the river to Columbia County on the east bank. Though the Brooklyn Bridge was built in 1883 on the East River, farther up the Hudson, ferries were the accepted means of crossing for more than two centuries until the Peekskill bridge was completed in 1924. Today, one of the nine spans crossing the river below Albany is the Rip Van Winkle Bridge, which goes from the town of Catskill in Greene County to the town of Hudson on the east bank.

"I love the name of what I consider to be 'my'

ABOVE: In the 19th century the town of Hudson in Columbia County was a center of the whaling industry and was home to many prominent families. Today, visitors can stroll along Warren Street, its bustling business district of 19th-century storefronts.





ABOVE: "They have the best quality and a truly eclectic stock," says Gillette of Theron Ware, Works of Art, in Hudson. The designers sit with owners Christopher Boslet, left, and Michael Egan, right. In the foreground is a 19th-century classical plaster cast. The cast-stone horse heads are from equestrian farm gates. Above is a 19th-century gasolier.

ABOVE RIGHT: An Italian 18th-century carved-wood-and-gesso hand of Christ is one of the many "surprises that you'll find at Theron," says Gillette. BELOW LEFT: A mid-19th-century Pennsylvania quilt acts as a backdrop for pieces of American furniture from New York State. Shadley stands by a painted Windsor chair and inspects hanging kitchen utensils.



bridge—Rip Van Winkle," says Shadley. "Since I've lived in the valley I've read the Irving stories, and I like being reminded of the mystery and romance they call up every time I cross the bridge."

Near the eastern end of the bridge stands Olana, the Moorish-style nineteenth-century mansion built by painter Frederic Edwin Church in 1874. This is a place that stirs Gillette's imagination. "I've always been intrigued by the eighteenth- and nineteenth-century interest in Oriental decorative styles such as the one Church used in his house," he says. "This is something that comes up a lot in our designs. I also like finding new ways of looking at the landscape, and the view of the river from Olana is depicted in

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LEFT: "He has a great eye for large-scale pieces in pairs," says Shadley of Vincent Mulford, who owns a shop bearing his name on Warren Street in Hudson. Shadley, Mulford and Gillette are framed by wooden columns that originally came from the Catskill Mountain House, a 19th-century hotel. BELOW: A flattened-tortoiseshell box and cast-bronze drapery pulls rest on a table.





ABOVE: "It's just such a beautiful and elegant shop to visit," notes Shadley. A pair of ballroom mirrors from Albany, created during the late-19th-century Aesthetic Movement, dominate the right wall along with a massive store display cabinet. The oval leather-top writing table, foreground, dates from the 19th century. At left is a pine mantelpiece.

"Vincent runs the gamut from attic finds to important antiques," elaborates Shadley.

Church paintings. You can see how he manipulated that vista in his work, and that fascinates me."

Hudson has enjoyed several periods of importance, some famous and some infamous. Founded in 1783 by New England whaling families, the town was a center of that industry throughout much of the nineteenth century, a situation made possible by the extraordinary depth and navigability of the river. Hudson was the commercial and political hub of the county from the late eighteenth century, and went through a bawdy period in the 1930s when it had the biggest red-light district north of New York City. Those days are long gone, and the many elegant Federal houses built by the whaling families have been expertly restored and vie with the nineteenth-century business district on Warren Street as attractions for the large population of weekenders who have settled in nineteenth-century houses in the surrounding countryside.

One of Gillette and Shadley's favorite shops is Theron Ware, Works of Art, on Warren Street, run by Christopher Boslet and Michael Egan. "The store is all about juxtaposition," says Gillette. "You can find a Warhol silk screen of Marilyn Monroe next to an American Empire cabinet. Everything is of the best quality, whether it is an Amish quilt, an eighteenth-century carved-wood-and-gesso hand of Christ or a Sol LeWitt sculpture." "They have a great eye," confirms Shadley.

The backgrounds of the owners have been as varied as their shop suggests. Egan studied English literature in college (he named the shop after the title character of a nineteenth-century American novel), and then began dealing in Renaissance furniture. His focus slowly changed to early American pieces, particularly Pilgrim furniture. He and Boslet were on their way to Venice, planning later to live in Tuscany for a while, when they were caught by a violent snowstorm during a farewell visit to friends in Columbia County. "We saw a house we couldn't pass up," says Boslet, "and we decided we had to stay. You can feel and see what influenced people like Frederic Church all around. With the quality of the light and the mountains, it's like living in Tuscany."

Just a short distance away on Warren Street is the

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Richard Gillette and Stephen Shadley Share Their Best Sources
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ABOVE LEFT: "You need to call ahead to see Peter Hoffman," explains Shadley, "but it's worth the effort." Hoffman, who is a sculptor, cabinetmaker and furniture designer, lives in Columbia County's farmland. ABOVE CENTER: He crafted the birch-and-cherry ladderback chair with partner Linda McNutt.

ABOVE RIGHT: Gillette and Shadley walk with Hoffman outside the dairy barn that houses his workshop. "Peter is a good friend, and I like to drop by often to see his latest projects," says Shadley. It was Hoffman who built the new-but-meant-to-look-old cabinets in the designer's residence in nearby Leeds.

RICHARD GILLETTE AND STEPHEN SHADLEY'S FAVORITE SHOPS IN THE HUDSON VALLEY

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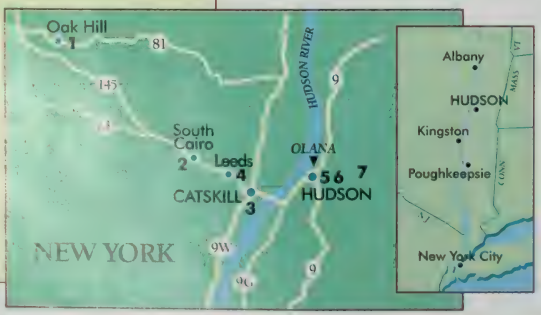
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shop of Vincent Mulford. "It's perhaps my favorite, because, although there are not a lot of objects, everything is wonderful," says Gillette. "Vincent runs the gamut from attic finds to important antiques," elaborates Shadley, "and they're displayed in an artful manner. He has a lot of large pieces with architectural dimensions and many pairs of things, such as two nineteenth-century mirrors from a ballroom in Albany, as well as a set of nineteenth-century carriage lanterns."

"We like to play with scale in our own interior design work," adds Gillette, "and so something like the carriage lanterns, which are so perfect-



continued on page 80

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Through Designers and Architects

Antiquing in the Hudson Valley
continued from page 78

ly proportioned that their large size comes as a surprise, is especially intriguing to us."

Mulford says of the pair of outsize antique mirrors in the shop, "I know them intimately from my childhood: They were in a local hotel near here, and before that, they had been in the Palace Theatre in Albany. Originally they were installed in a mansion in that city." Mulford's first shop was on a back road north of Hudson. "I've always tried to do what others didn't," he says, "and in the case of that back-road shop, it was too much that way. Nobody came by." Among his proudest possessions are eight gigantic columns, sections of thirteen columns (one for each colony) that originally graced the Catskill Mountain House, a world-famous nineteenth-century hotel standing on the very bluff from which Natty Bumppo could see "all creation."

A last stop for the designers, deep in the pastoral country of Columbia County, is the old red-painted dairy barn inhabited by sculptor, cabinetmaker and furniture designer Peter M. Hoffman. A former New York City loft dweller, he moved to Columbia County six years ago, and works with Linda McNutt, who codesigns the furniture he builds. "I found this barn while I was driving around, and it was love at first sight," recalls Hoffman. "I had a terrible time convincing the realtors to sell it to me, however. They thought I should live in a split-level ranch house." Once settled in, he found that "living in the country affected the kind of things I do," he says. "It comes from living in nature—it creeps into the work."

While furniture design and production are currently Peter Hoffman's main interests, he still takes commissions to build cabinetry or restore old woodwork. "I use cherry and ash a lot," says Hoffman, "because the cherry in particular is a very sensual wood with a wonderful deep red color and has a lovely graining. In a beautiful countryside, your senses are always on the alert." □







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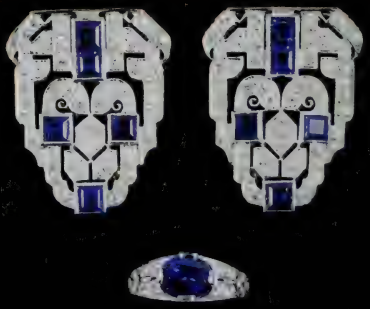
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PORTRAIT: ROGER NORRINGTON

A Conductor Who Cultivates the Past in England

By Elizabeth Lambert

"No architectural restoration can be called authentic. The appropriate gesture is what I aim for."



Roger Norrington (above), known for "historically informed" music—old music as it sounded in its own day—records with his London Classical Players when he is home in England.

Kay Lawrence (below, with Bootlegger) approaches her work in dance from a similar perspective. In 1984 she and her husband directed their own production of Monteverdi's *Orfeo*.



PHOTOGRAPHS: DEREK MOSS



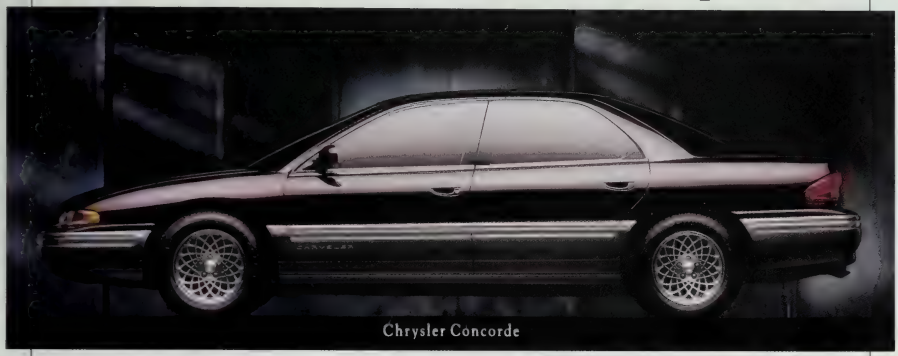
Set in Berkshire just outside of London is the residence of conductor Roger Norrington and his wife, choreographer Kay Lawrence. ABOVE: The thatched roof of the 19th-century cottage creates sculptural brows over the windows and porches. Next to the house is a geometric herb garden.

"I TRY TO PLAY Sir Michael Tippett's music the way he plays it. If I'm not certain about that, I ring him up. I want to do the same thing with Bach."

Roger Norrington has pioneered the interest in what he calls "historically informed" music—music played as it would have been at the time it was written. "Take Beethoven," he

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A Conductor Who Cultivates the Past in England
continued from page 82



ABOVE: The living room, which has a low beam ceiling, opens onto the garden. Concerned about historical accuracy for their house as well as for music and dance, the Norringtons had an aluminum porch outside the door replaced with wood and thatch.



ABOVE: Doors and handmade wooden latches, added in the 1930s, have been restored by a friend. The upstairs hall and the entrance to the master bedroom display exposed wood framing, one of the features the couple love most about the house.

says. "Someone said that Herbert von Karajan played the *Pastoral* Symphony as though driving through the country in an air-conditioned Mercedes. I would rather play it as though riding down a country lane on a horse. There is a gallop. There is a certain rhythm at which horses gallop. That's what I want, because Beethoven knew and loved the country. He had an apartment in Vienna right next to the city wall and could go through the gate and be immediately out into open countryside. He wrote on the First Movement, 'Awakening of happy feelings on arriving in the country.' You can just hear him taking that first deep breath."

Horses, country lanes and arrival in the country also happen to be part of Norrington's own life. He and his wife, Kay Lawrence, a choreographer and stage director, balance weeks at home in Berkshire, an easy trip into London for recording with his London Classical Players, with weeks away, as music director of the Orchestra of St. Luke's in New York and guest conductor of the Boston Symphony Orchestra, the San Francisco Symphony Orchestra and others.

They return home to a house that has the charms of thatch and time—architecture more accrued than designed. The house is true to the man—formed by an amiable intelligence—and it is true to itself. The Norringtons' intention is to "put the house in touch with its past," not to rigidly copy it.

"This is a cottage, not a manor house. It would be wrong to gentrify it."

"Interpreting music, dance or houses in terms of the past is a bit like flying," he says. "Look at the controls first. Once you're up, there's plenty of sky to move around in, but keep an eye on the controls, especially if you're in the clouds. Otherwise you'll fall. I do that all the time in performance. One eye on the sky, the other on the controls.

"I prefer not to call what I do 'authentic' music because that implies that I know everything and can reproduce everything. For the same reason, no architectural restoration can be called authentic. The appropriate gesture is what I aim for.

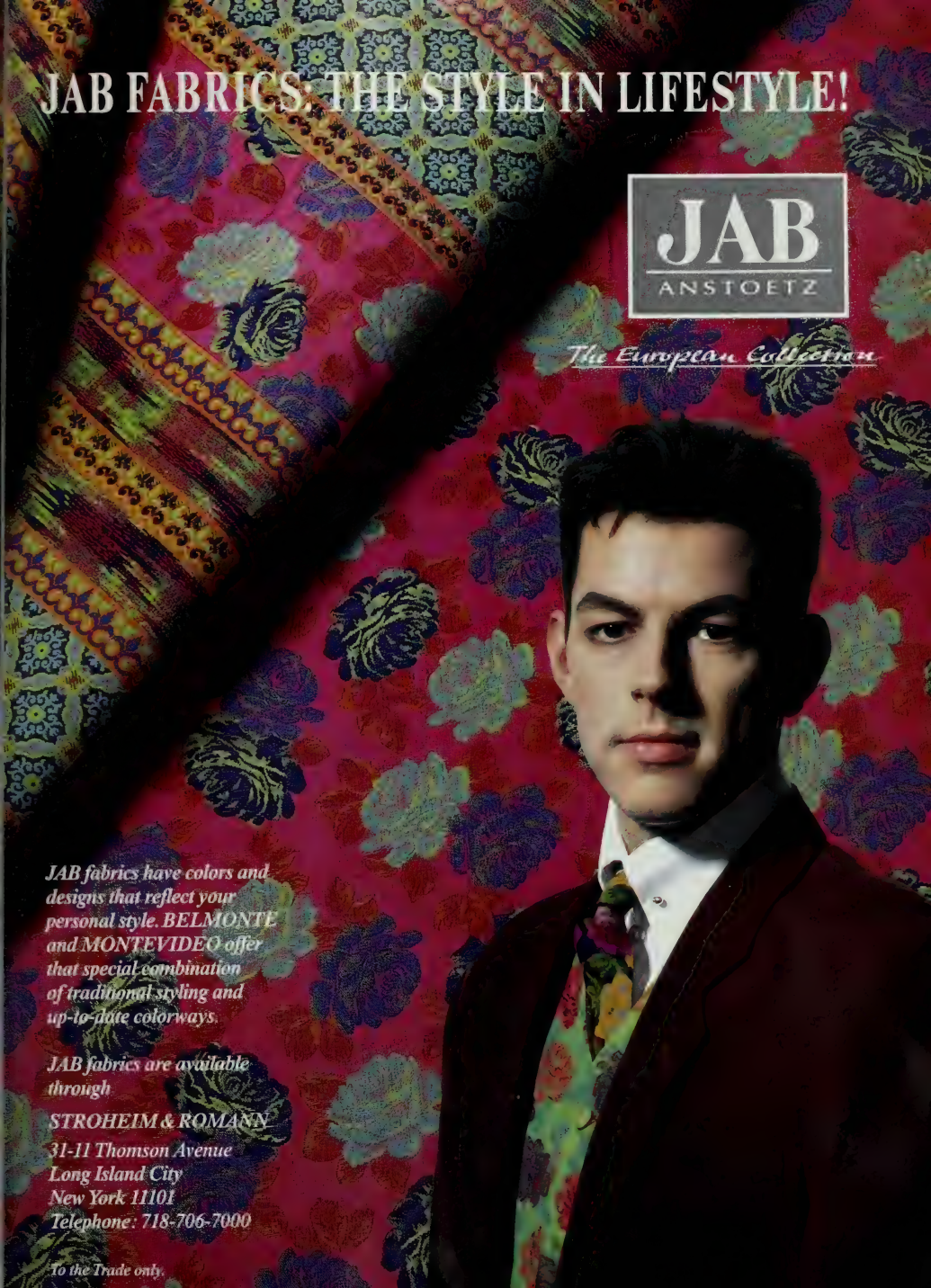
"This is a cottage. It may be quite a nice cottage, but it's not a manor house. It would be wrong to gentrify it too much. I may love Queen Anne houses, but I know that kind of perfection would be very demanding. The beauty of this house is wonderful wooden beams, handmade wooden doors and latches. We've had them limed and waxed to bring them back to life. For furniture we'll muddle along with the Arts and Crafts Movement, things that speak the same language as the house. We mend the thatch when it begins to look weedy, have the right fittings on the win-

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A Conductor Who Cultivates the Past in England
continued from page 84



The Norringtons, who share their property with two horses, a cat, two dogs, 11 doves and some 40,000 bees, spend time working in the garden during breaks from his many guest-conducting engagements in cities around the world. ABOVE: Rolling lawns are punctuated with may trees and banks of flowering plants, creating a garden reminiscent of Gertrude Jekyll's work.

dows. That's not the same as having everything exactly as it was originally. We don't walk on a mud floor or go around in seventeenth-century clothes. We haven't changed anything that can't be changed back, but we have taken the liberty of making it right for living in now.

"A performance of music from the past is much the same. Once you get the information, you have to give yourself some leeway—take a little sky, as it were—make the appropriate gesture but keep it alive today.

For houses, as well as for music, understanding the past has always interested him. When his father became president of Trinity College at Oxford in 1954, the president's residence needed to be redecorated, and the entire family gave thought to the wallpaper for the study. After choosing something by William Morris, they found, when layers of old wallpaper were stripped off, that it was the same paper used when the house was built in the 1880s. The thought that they had understood the original intention gave Norrington particular pleasure at twenty, and it still does.

That house also had to be refaced with stone. He remembers the uproar. "People were outraged when they first saw the new façade. They couldn't understand that it looked just as it had in the nineteenth century. And I remember when Rubens's painting *Lady with a Straw Hat* was cleaned at the National Gallery in the 1940s. Everyone was appalled at what they called 'those garish colors.' Soon, however, they got used to them and admired the brightness that had shocked them before.

"Now we are at that stage with mu-

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A Conductor Who Cultivates the Past in England
continued from page 86

sic. The first time early music was played on original instruments, everyone thought it sounded wrong. Now a new generation has that sound in their ears and prefers it. Getting back to the original interpretation of a piece of music can be like cleaning a picture and finding that not only are the colors very different, but it has been hanging the wrong way for centuries."

Norrington studied history at Westminster School in London before earning a degree in English at Cambridge University. One day in 1962, after embarking on a career in publishing, he asked a friend who was leaving a similar safe career to become a professional singer, "Aren't you afraid you'll fail?" The friend replied, "Aren't you afraid of how it will feel if you never try?"

He soon left publishing to study conducting at the Royal College of Music. "I was interested in seventeenth-century music, nobody else was doing it at the time, and a conductor needs something to conduct, so I began the Schütz Choir in 1962," he says. "Other musicians had been interested in early music before that, but the 1960s was the first time there were more than a few. I learned the trade further with the Kent Opera, and now I lead a double life, conducting the London Classical Players, which I formed in 1979, and acting as guest conductor with orchestras that are responsive, although not specifically known for period music."

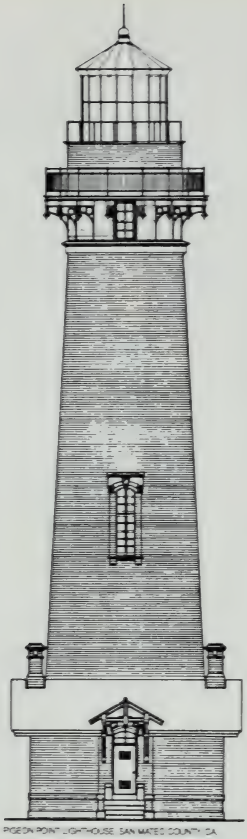
Norrington begins his research by going back to the composer himself and the original manuscript. "The information is usually there," he says. "People think Beethoven couldn't have known what tempo he wanted. He was deaf, after all. Beethoven put metronome markings on every movement. He knew exactly what tempo he wanted. But of course manuscripts are full of traps. Early composers often used no markings, never thinking their music would be played in the future. They wrote for next week. In Bach's case, wrote for next Sunday, one cantata after another. And if they did use markings, those may need interpretation. *Andante* meant a pretty good pace to Mozart. It meant slow to Sibelius."

Not least, he researches a composer's life because, he explains, quoting the composer William Walton, "Nobody would write a symphony unless something terrible had happened to them." All the circumstances of a composer's life and times come into it—what people were reading, thinking, wearing. Take the change in attitude toward the country. "Mozart just wasn't interested in the country," he says. "It was nothing but pigs and yokels to him. He was urban, chic, spent money on clothes, was interested in life at court. When servants like Figaro and Susannah both sing an aria set to a minuet, an upper-class dance, they are sending up the Count. When Don Giovanni sings his 'Champagne' Aria set to a wild, demonic version of a peasant country dance, he shows just how degenerate he has become. An eighteenth-century audience would have understood all the implications.

"Then in the nineteenth century there was a new romantic awareness of nature that was nothing short of a revolution. It was a huge change in attitude, an excitement as great as the Renaissance. Rousseau, Wordsworth, the English landscape painters—they were all part of it. Rhythms need to be robust for nineteenth-century music."

"We don't walk on a mud floor or go around in seventeenth-century clothes."

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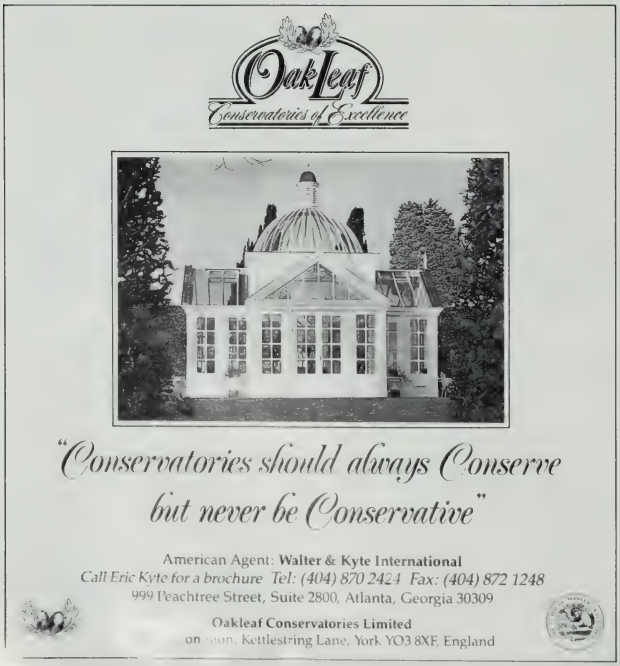
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Roger Norrington
continued from page 88

Norrington has recently recorded Brahms's Second Symphony and Requiem and has researched up to "the cutoff date, about 1910, the date of the first recorded music." After that, "We have a good idea how things sounded, so we don't need the same research," he says. "Now I'm mopping up, working on things I skipped the first time around, doing more Haydn, more Schumann, more Wagner."

He benefits from what he calls "a very generous mafia of scholars around the world," and says, "I remember arriving in Tel Aviv and getting a call from a scholar who introduced herself as knowing about Beethoven's Fourth Symphony. Could she come and talk to me? I said, 'Sure. Come this afternoon.' There was a stunned silence on the other end of the line. Over the years she had telephoned every conductor who ever gave a performance in Tel Aviv and none had been interested. To scholars it is wonderful to find somebody willing to put into action what they have worked on for a lifetime. They are very liberal with their knowledge. Scholars read about music, musicians do it. I bridge the gap."

Monteverdi to Brahms, his performances and recordings have left guidelines to inform the future. Musicians in a group formed expressly for period music need different instruments for different centuries. A violinist would have four, an oboist five or six. The sounds of each are different. "It is subtle," he says, "but it has an effect. Recently we used a contrabassoon from the Ashmolean Museum for a performance of *The Creation*. It hadn't been played for one hundred years, and we had to have a reed made for it, and blow the spiders out."

The specifics of the original performances shape his interpretations. What instruments, what size orchestra, who sat where, how large the room, how large the audience—but what of the conductor himself? Early music had none, Mozart conducted from the harpsichord, and "stand-up

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A Conductor Who Cultivates the Past in England

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conductors" as we know them were not used until the 1820s. Does that make him an anachronism?

"You must be very well rehearsed for a performance without a conductor," explains Norrington. "As a visiting conductor, I don't have that time. I don't see it as a big question. If the sound is right it doesn't matter too much, though I do feel happier conducting later rather than earlier music."

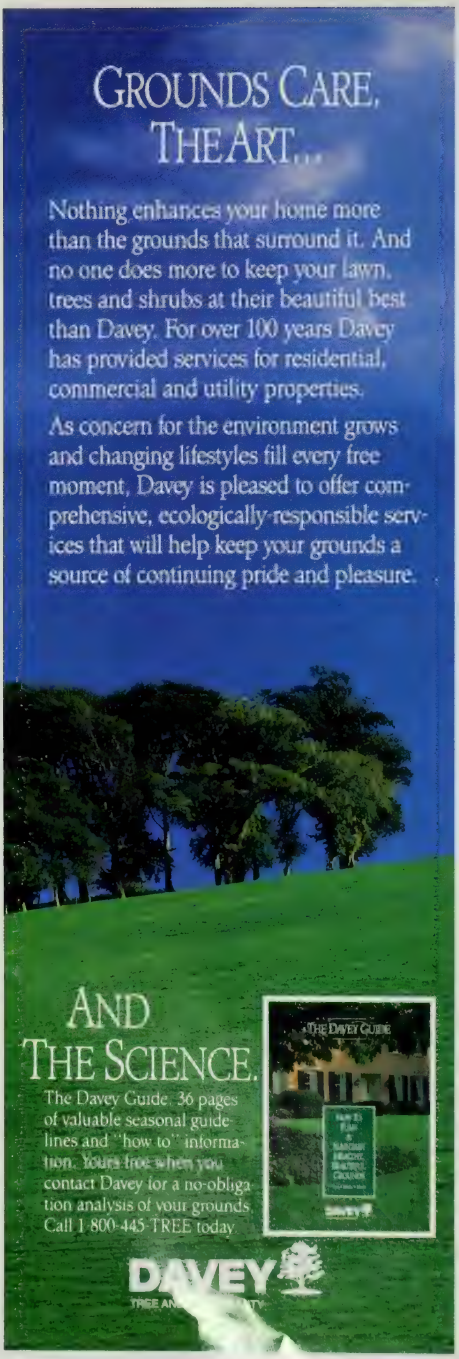
He often conducts orchestras not trained for historical performance. He simply asks that they be responsive. "Sometimes it's easier not to explain why I want something done in a particular way," he says. "I might just say, 'Give me some of that Baroque stuff.' They don't have to understand it, just humor me and get it the way I want it."

Kay Lawrence has the same approach with historical choreography for modern dancers. "It would be suicide for me to say I want something done as it was in the eighteenth century," she says. "I must think, Can they tolerate an explanation, or is it better to ask them just to do it my way as a whim? Classical dancers today are trained for something else. They are trying to fight gravity, to fight what the body can and can't do. Early dance was less virtuoso, less gymnastic and muscular."

In 1984 they worked together, directing their own production of Monteverdi's *Orfeo* in Florence, where the earliest operas were performed. "It was the most complete performance we've ever done," Kay Lawrence says. "We researched everything—music, scenery, acting style, costumes. We wanted to do it all by candlelight and researched that here in London by going to Nicholas Hawksmoor's famous church in Spitalfields and asking extras to hold up fabrics—velvets, brocades, fabric with silver woven into it—to see what each would do in candlelight so we could estimate how many candles would be needed. We reckoned three hundred and seventy-five for each performance. Then, just before we left for Italy, we found a reference to performances in the palazzo at Mantua, saying that three hundred and sixty candles were needed. Our calculations were astoundingly close."

This historical production of *Orfeo* was reviewed in 1984 as "prophetic" and "modern." "That," says Norrington, "is exactly what we wanted. Our interest in historical music is not antique crankiness, but because we think it is more alive the way it was done in the first place.

"For years," he continues, "people have thought that each generation knew how to do things better than the generation before. Our doubts about that coincide with the green movement. Instead of saying the earth would be better if we went to the moon, we begin to think we ought to have a look at the earth as it is. After all, we may need to know how to deal with a horse again when the oil runs out. Up until now we have had an attitude problem about music from the past. We thought we knew more about it than the composers did. In music as in architecture, we want to trust the past." □





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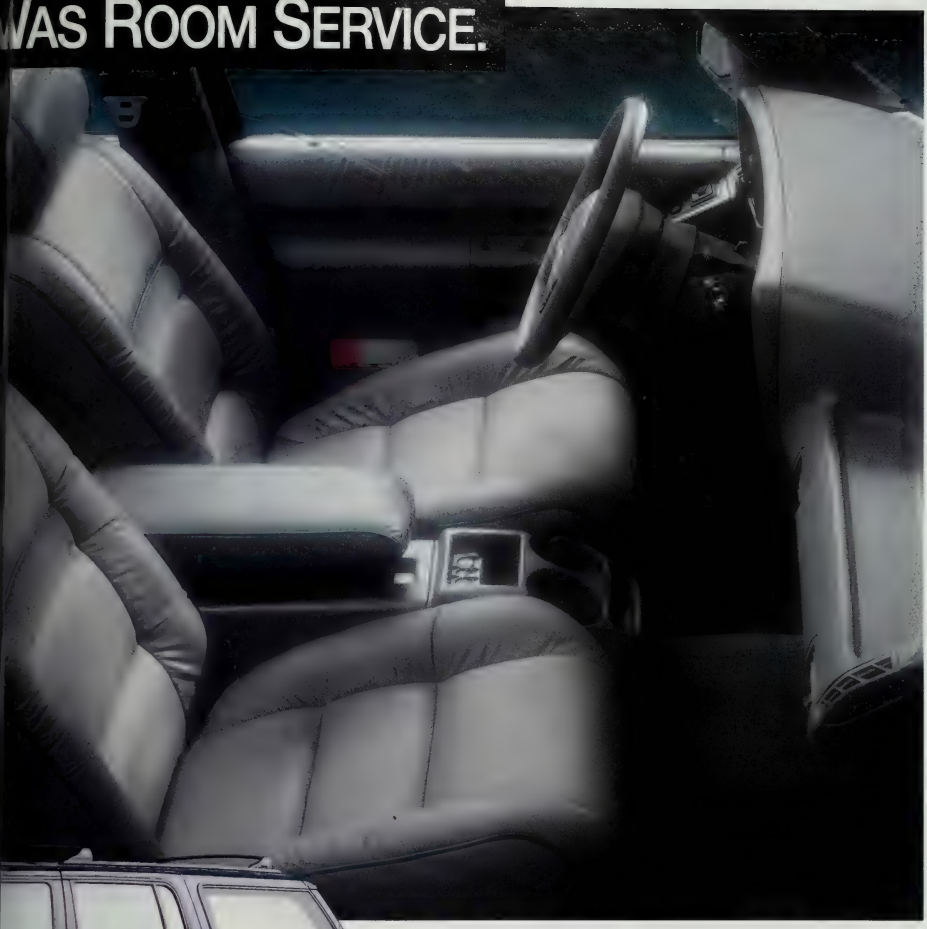
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Form Invigorates Function

Playing with Scale in a California Hillside House

INTERIOR DESIGN BY RON MANN TEXT BY IRENE BORGER PHOTOGRAPHY BY JOHN VAUGHAN

IN HIS ROLE as interior designer, Ron Mann goes to great heights for his clients. And, on occasion, to some depths. In order to plan the palette for an investment banker's residence abutting the Santa Monica Mountains, Mann leapt over a poolside railing and sallied down a cliff. When he scrambled up a quarter hour later, he had camel-and-putty-colored earth in his pockets and a bouquet of indigenous ocher plants in his arms.

Later, client and designer hiked over to the next ridge to inspect the site from a distance and looked back to the gray-blue structure perched on top of the granite outcrop. "I don't think it's possible to imitate nature," Mann says, "but we both felt the house should look as if it were growing out of the land." Staining the stucco in multiple earth tones—rusts, golds and greens—complemented the environment and grounded the house in an essential way.

The owner had purchased the property for the unobstructed one-hundred-and-eighty-degree view of the mountains and ocean, the openness of the L-plan and the away-from-the-street privacy. Having lived in a series of respectable homes with "nicely done" rooms, he wanted "to undecorate—to undo." "I wanted something I'd never seen before," he says.

Though the house had been recently remodeled by a prior owner, the new resident wanted to pare it down further. "Each room came with a 'feature,' " he says. "I wanted to take out the black-granite everything." Moldings, much of the glass block and even the baronial wooden entrance were removed: Spare, flat surfaces and streamlined lucent doors took their place. Wall-to-wall carpeting was peeled away to liberate limestone floors. In the pool area, the pergola was stripped of its gingerbread detailing.

The transformation tested the client's stated desire for a radical change. He had grown up with high style and was used to traditionally beautiful things. Mann, maintaining that classical can mean radical, used bold, even brazen materials to create his version of elegance. To often startling effect, he unshackled the categories of "sophisticated" and "primitive."

Mann "slipcovered" the existing marble hearth and mantel in the living room with a thin sheath of Cor-Ten steel. He designed sofas, screens and tables out of the industrial metal and made bookcases, cabinets and lounges from the huge recycled Douglas fir planks he'd been collecting for years. "When Ron described pieces constructed out of metal and unfinished boards from the subbasements of old warehouses, I was skeptical," his client admits. "But when I touched the surfaces, I was convinced. He doesn't think within prescribed boundaries."

When the client admired Mann's hard-edged design for a high-back Douglas fir chair and decided he wanted a set for the dining room, it was Mann's turn to wonder if it would work. The room already featured assertive, sculptural pieces that might look at home in a contemporary art gallery: a six-part stacked cast-stone dining table, three minimalist wall mirrors and three large torchères. Yet the meshing of forms proved ceremonial and quintessentially Mann: what one might term Ur-urbane.

If the chairs are startling in their bare-boned directness, they are also surprisingly comfortable. But then Mann's prime inspiration is function. He doesn't like what he calls "picture-book" decorating: He wants things to work. "Ron is unconstrained by what's been done before," says his client. "He is totally responsive to the way people want to live."

During the project, a question arose: Could a residence crafted for one person work as well for two? Or, what happens when a space carefully scaled for a six-foot-four bachelor also becomes home to a new bride? The husband laughs, "I met someone with an equal sense of scale and boldness. And not only is my wife five-foot-eleven—her clothing went perfectly with the house. Ron joked when he met her: 'She matches! She fits!' "

His wife notes, "My friends asked me, 'What are you going to do with it?' as if I might paper all the walls with Laura Ashley. I loved its uncluttered look and the neutral shades. What do you do with a great house? Nothing." Nonetheless, she has made her

[redacted]f a Pacific Palisades, California, residence designed by Ron Mann for an investment banker and his wife [redacted] the striking juxtaposition of forms and materials within. Glass doors with hand-wrought aluminum [redacted] by Mann, as was the untitled 1990 aluminum wall sculpture, hanging at the far end of the space.







Mann knew the "urban-primitive" look he wanted in the living room could not be achieved with the existing marble fireplace wall. His solution was to wrap the hearth in Cor-Ten steel, making an envelope. "This way," notes the husband, "we didn't feel guilty about destroying something that was beautiful but not right for the direction the house was moving in." Fabric for the Mann-designed sofas is from Henry Calvin.



ABOVE: In the living room, two Mexican sculptures from 1911 sit atop steel pedestals designed by Ron Mann. His treated-aluminum sofa table holds an African wood bowl and Italian porcelain plates. Dark matchstick blinds contrast with the limestone floor and bleached beams.

OPPOSITE: "The chairs came to me in a flash," says Mann. "When you start with bold, hard angles and one-of-a-kind furnishings, you don't let up by surrounding them with stock pieces." The steel-and-calfskin torchères and the cast-stone-and-Douglas-fir dining table are also by Mann.







BELOW: "It evolved from my coming back to the square," says Mann of the distressed-leather screen he installed in the master bedroom. "I saw that shape as a logical counterbalance to all the natural and organic forms of the space." The bamboo-root chair is from McGuire; Henry Calvin gunmetal velvet fabric on banquette; the Berber rug is from Stark.

ABOVE LEFT: "I constantly revert to the grid as a basic pattern," says Mann of the chair he designed for the study. The spruce was sand-blasted and bleached, the wood ribboning done by hand. ABOVE: The wife's dressing room lies off the master bedroom. "There isn't a shelf or a planter that doesn't have form—that just fills a utilitarian need," she notes.





The poolside pergola offers views north to the Santa Monica Mountains and west to the ocean. "The property is like a giant stairstep down the mountainside—an intricately carved plateau," says Mann. "At the edge, the cliff drops away thousands of feet to the valley floor, and it's quite spectacular." Douglas-fir-plank lounge chairs and steel table are by Mann.

mark. She brought in hand-painted draperies for the bedroom—"mostly to soften it," she says—so that the room went from being a glamorous, if exposed, glass box on the edge of a canyon to a hideaway with a spectacular view. Additionally, the requisite—and unused—exercise center became her Douglas-fir-fashioned wardrobe and dressing room.

Mann has designed nearly everything in the environment, from the generous wave-backed sofas for the living room to the sand-cast dinnerware to the aluminum wall sculpture for the entrance hall. Sometimes his response to a design problem is the immediate "Eureka!" of Hollywood movies; at times he's like a painter who stands back, squints, returns to the easel, then stands back and considers the work again.

Mann sees his work as part of an evolutionary process, not as static vignettes. As a result, what might have been a finite dialogue between designer and clients has turned into an ongoing conversation. "We play off one another continually," says the husband. "My wife and I are both very expressive, and Ron is a channel for us—like having an electric connection. It was never a question of 'What do you want here?' or 'How many pieces?' It was 'Let's create something.' " □

Stable Comforts in Southampton

A Long Island Outbuilding Becomes an Inviting Weekend Retreat

INTERIOR DESIGN BY WILLIAM HODGINS, ASID TEXT BY WILLIAM WEAVER PHOTOGRAPHY BY DAVID PHELPS

THE HOUSE IS clad with shingles in the classic Southampton style, and it is characterized by typical Southampton discretion: It stands at a cautious distance from the broad road, protected by trees and shrubbery, unassertive. But despite its straightforward appearance, this is a house with secrets, one of which is its size. At first sight, on approaching, you immediately ask yourself: Is it small or large? The front façade is certainly modest: all straight lines, a solid-red door with fanlight, sheltered by a simple little porch, its roof a railinged balcony. But as you pass through the gate and move along the curving driveway, you realize the building is bigger than it looks, that it has a great depth.

When you step through that red door into the tiled entrance hall, the secret is fully revealed, for the long hall leads into an unabashedly big living room, now intelligently and warmly furnished to make the space intimate, comfortable and welcoming.

Shortly after they bought the property a couple of years ago, the present owners called on Boston-based interior designer William Hodgins, who came down to Long Island and visited the house with them. "What impressed me at once was the living room, which was a wonderful room with fairly high ceilings," he recalls. Unfurnished, the room must have seemed barnlike; and, as Hodgins was soon to learn, in its distant past the house had in fact begun its existence as the stable of a vast estate surrounding a grand mansion that has long been demolished.

The current residents of this former barn also owned (and lived





ABOVE: What was once a stable on a large estate in Southampton is now a comfortable cedar-shingled weekend house for a couple whose principal residence is in Manhattan. The front door is surmounted by a fanlight.

"The building started out as a guesthouse," says interior designer William Hodgins (left), "but partway through the project the owners decided to live in it themselves. Now the bigger residence next door is for visitors."

OPPOSITE: "We opened up the long entrance hall a bit by making a small hallway behind the stairs," says Hodgins. "Otherwise we kept it as it was, simple and uncluttered." The hall lantern is early-19th-century English.

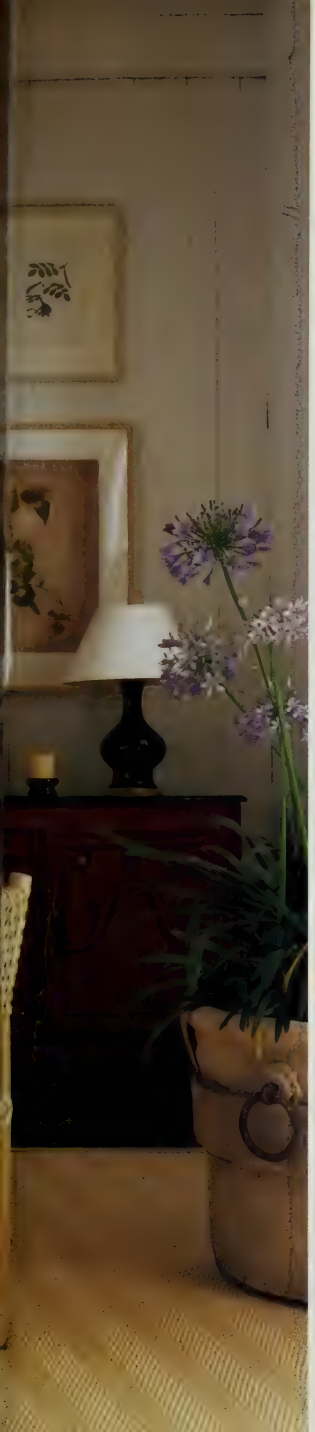




"The airy living room is the heart of the house," notes Hodgins. A quartet of exotic-animal prints flanks the limestone mantel, which he designed. The New England oval carved and painted wood louver is circa 1830. Cowtan & Tout blue-and-white chair trim. Striped linen on ottomans, Scalamandré. Manuel Canovas yellow pillow fabric.







in) the somewhat larger but equally reserved place next door. When its smaller neighbor came on the market, their first thought was to add it to their property, partly, no doubt, to further guarantee their cherished privacy. Yet they also wanted to have a comfortable guesthouse for their children and grandchildren.

Before anything new could be done, some of the previous design had to be undone. Fortunately, this was easy. "The people responsible for the first remodel hadn't made great structural changes," Hodgins says. "The partitions were just boards strung together, slats, without plaster or anything. What I really liked about it was its lack of pretension. It still retained some of the quality of a barn." He and his elbow-to-elbow collaborator, Penny Matteson, drew up a list of suggestions, sketched some floor plans, had a couple of meetings with the owners, established their goal and their modus operandi, then set to work.

The tone of the house is deliberately low-key. There was no attempt to transform the spare (if capacious) stable into a palatial villa. Quite the contrary. Even the furniture was kept simple, as were the red-tile floors of the entrance hall (where saddles were once racked), the rustic lantern and the plain front door. The natural sisal floorcovering in the living room repeats the clarity of the white walls. One significant change, however, was the fireplace. The former owners had installed a rather fussy mantelpiece. Since it struck a discordant note, Hodgins scrapped it and replaced it with three simple lengths of Indiana limestone.

On the first floor, a few traces of the house's original purpose remain. The stable's sliding doors hang from iron bars between entrance hall and living room ("I had them blackened, to underline their presence," Hodgins explains). Also in the hall is the typically narrow staircase leading to the second floor, which was once a hayloft.

When Hodgins accepted the assignment, it seemed that there wouldn't be much required, and for several weeks all proceeded smoothly. Then there was the one moment when the possibility of a crisis loomed. When work was well past midpoint, the wife came out to take a look at the progress, glanced around the inviting living room and suddenly thought, This place is a dream. It shouldn't be a guesthouse. Then and there, without a word to her husband, she made her decision. "I just moved us in," she says. The former stable would be their primary weekend residence, and the house next door would be used for guests.

After some initial reservations, her husband agreed, and so Hodgins had to do some rapid rethinking. Most important was the conversion of the first-floor guest bedroom into a master bedroom where the owners could settle in, for they religiously spend every weekend in Southampton, winter and summer, unless they are traveling. The space, which includes a bath, is virtually an apartment in itself, with its own fireplace and sitting area. The rose-and-beige floral toile of the bed hangings, bedcovering and seat cushion was chosen to give the room, in Hodgins's words, a "gentle, old-fashioned" feeling. The bedroom establishes a kind of separate, enhanced solitude within the sober privacy of the house as a whole. "When we're there by ourselves," the wife says, "we hardly use the second floor at all, since the first floor is totally self-sufficient."

Another change demanded by the sudden shift in the house's function was bookcases: The couple are avid readers, and at a certain point the

"The purpose of the overall design was to leave the house as structurally intact as possible," says Hodgins. "The residents wanted to retain the feel of the original stable, and that's why we kept the massive sliding doors, for example. Also, they didn't want a lot of fussiness inside. To that end, we incorporated a casual dining area in the living room that wouldn't overtake the space." The botanical prints are English. McGuire chairs.





OPPOSITE: "The couple asked for a soft and gentle feeling in their bedroom," recalls Hodgins. "We covered a window with fabric to create a seamless wall to act as a background for the large headboard." Brunschwig & Fils drapery fabric, left. Fringe, Cowtan & Tout.

ABOVE: "The living room looks out to the lawn and garden," says Hodgins. "Because the house has such wonderful grounds, we took full advantage of the windows to afford maximum views and to let the light flood in."

husband said tentatively, "I don't think there are enough bookshelves." So shelf space somehow had to be made. Two bookcases were built into the living room walls after the architectural work was almost finished, and more room for books was found upstairs, while a handsome corner cupboard was also transformed and relocated in the living room. The carpenters revised it to contain and conceal the television.

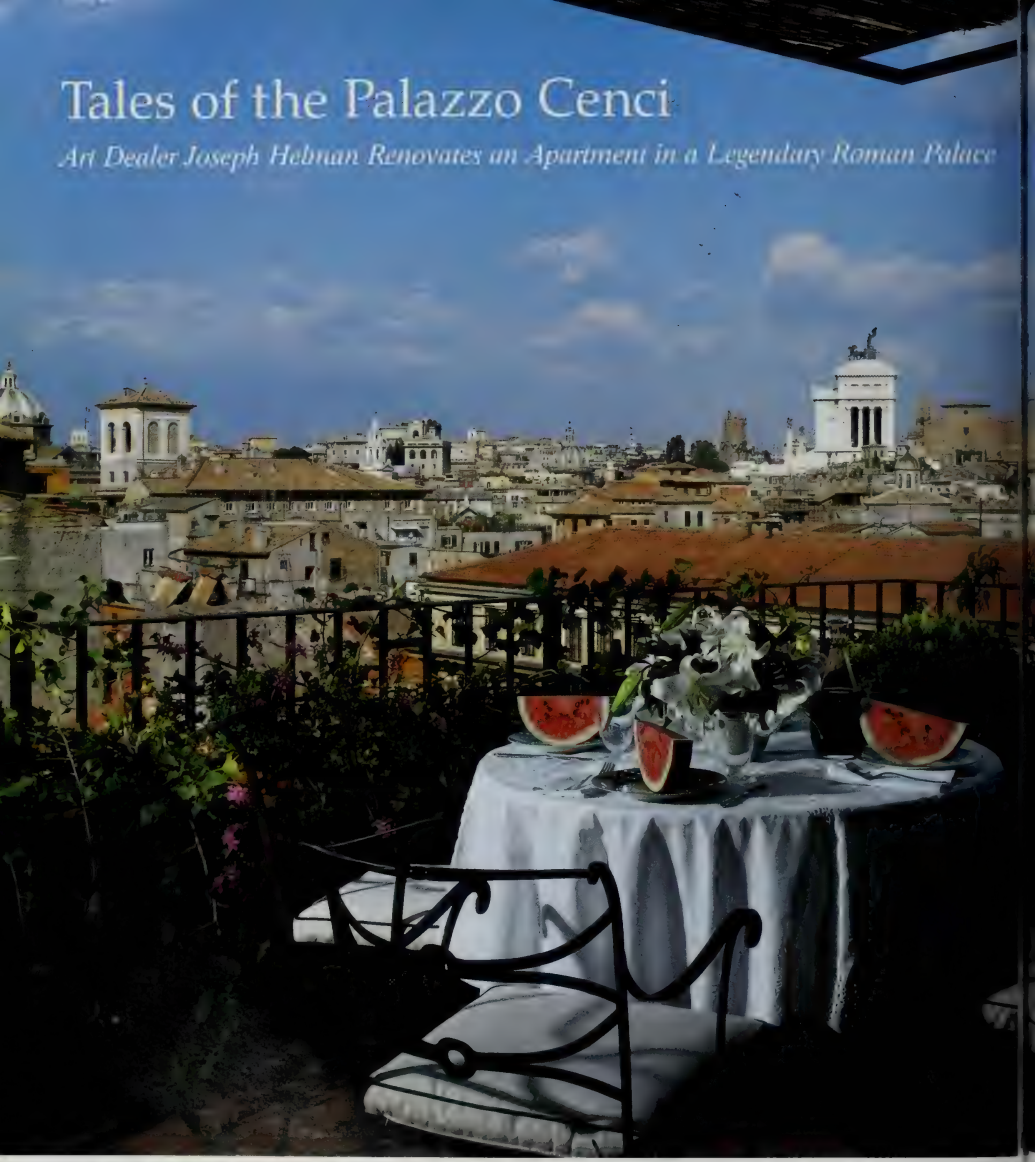
The previous owners had left some of their furniture in the house. Part of it remains, but it has also undergone a transformation. An early-20th-century carved table in an Anglo-Indian design, for example, typically British colonial, has been placed in a small sitting room, but it has been painted an innocent white, which tempers its heavy Raj assertiveness.

Everything about the house suggests serenity. While it seems open to light and space, it has a sense of refuge. But also of invitation. On the rare occasions when there are guests, as many as twenty people can dine in the multipurpose living room or afterward sit and relax and enjoy a movie. But when, as is more often the

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Tales of the Palazzo Cenci

Art Dealer Joseph Helman Renovates an Apartment in a Legendary Roman Palace



TEXT BY LOUIS INTURRISI
PHOTOGRAPHY BY ROBERT EMMETT BRIGHT

An apartment in Rome's 15th-century Palazzo Cenci, the subject of such writers as Dickens, Keats and Shelley, is where Joseph Helman, co-owner of New York's BlumHelman Gallery, and his wife, Ursula, spend part of the year. "I can look out the window and see more examples of world-class architecture than in any other city in the world," he says. ABOVE AND COVER: The view from a terrace is highlighted by the white-marble monument to Victor Emmanuel II.





"Having Rome without New York would be difficult," says Helman (above, with Ursula), "but having New York without Rome would be even harder." The palazzo is on a hill formed by the ruins of the Circus Flaminius.

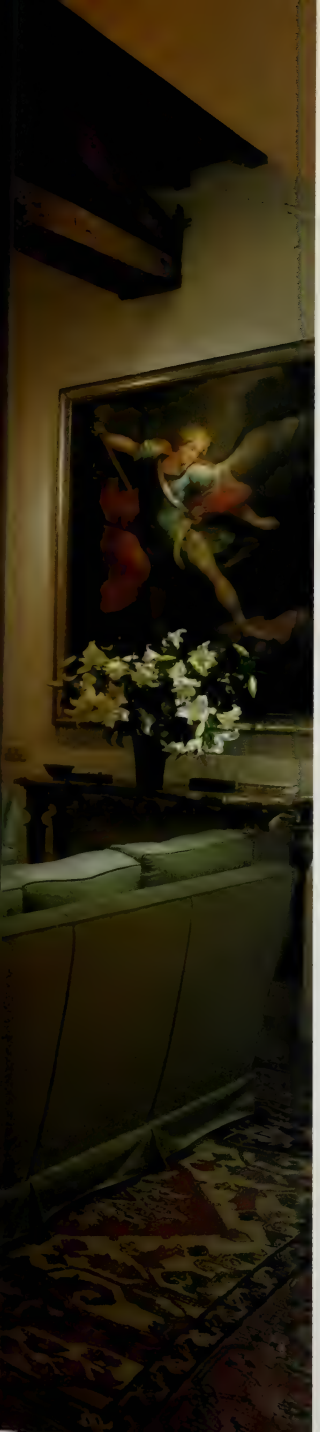
"FROM HERE YOU HAVE an almost three-hundred-and-sixty-degree view of the city," says art dealer Joseph Helman of the penthouse apartment in Rome where he and his wife, Ursula, live part of the year. "We can see the seven hills—the Palatine, the Aventine, the Capitoline, the Quirinal, the Caelian, the Viminal and the Esquiline—and also the Janiculum, which isn't one of the famous seven, though most people think it is."

The view is a feast of classical architecture. Helman, the co-owner of New York's BlumHelman Gallery, continues, "Next to the Pantheon you can see Borromini's Sant'Ivo; then there's the white monument to Victor Emmanuel II, which the Romans call the wedding cake, Michelangelo's Capitoline buildings and, finally, St. Peter's. In summer the sun sets directly behind Michelangelo's cupola, which creates an orange-gold halo around the dome of St. Peter's."



RIGHT: A two-panel painting by Ellsworth Kelly, *Red Black*, 1988, is featured in the living room, whose beam ceilings and terra-cotta floors are from the 15th and 16th centuries. The pillows on the sofa are covered with 17th-century Belgian tapestry fragments. The carpet is a Heriz.





But the view is only part of what makes the apartment special. The building in which it is located, the Palazzo Cenci, was the ancestral home of the legendary Cenci family, one of whose members, the lovely young Beatrice, became a romantic heroine after she was tried and executed for patricide in the sixteenth century. Every September on the anniversary of Beatrice's death, a mass is celebrated for her soul in the little church of San Tommaso in the palazzo complex.

"In the last century everyone visited the Palazzo Cenci as part of the grand tour," Helman explains. "It was one of the most famous attractions of Rome, as popular as the Sistine Chapel and the Forum." Dickens and Keats both wrote about the palazzo. And Shelley, who authored a long verse tragedy in 1819 called *The Cenci*, was probably standing in the couple's living room when he wrote, "The Palace is situated in an obscure corner of Rome, near the quarter of the Jews, and from the upper windows you see the immense ruins of Palatine half hidden under their profuse overgrowth of trees."

The area is no longer an obscure corner of the city, but it is still one of Rome's most picturesque neighborhoods, with remnants of over twenty-five hundred years of history all around it. "Under the emperor Augustus this area was the site of some of the city's most splendid buildings," notes Helman, "structures such as the Portico d'Ottavia, the Teatro di Marcello, temples of Apollo and Janus, and the Circus Flaminius, upon which the Palazzo Cenci was built."

Near the palazzo is the former Jewish ghetto, a vibrant neighborhood marked by both towering Renaissance palaces and small medieval houses. Dark labyrinthine *vicoli*, or alleyways, spill into bright piazzas. Every evening around six o'clock whole families meet under the ruins of the Portico d'Ottavia for the *passeggiata*, or evening stroll. At the outdoor trattorias, diners eat fried artichokes or stuffed zucchini blossoms and other Roman specialties.

None of this, however, is new to Joe Helman—neither the neighborhood nor the palazzo. "I've had a love affair with the city ever since my first visit in the 1970s," he says. "I like the quality of life in Rome. I like the idea of small streets and of neighborhoods where everybody knows everybody. But this is definitely not just a vacation home, it's a base for my work in Europe. Rome is a hub: Everybody comes here, and I can easily travel to other major cities. Besides, both Ursula and I have family in Europe."

Nevertheless, when the Helmans were looking for a European base, the Palazzo Cenci didn't immediately come to mind. "We didn't even consider it because we never thought there would be anything available," Helman recalls. "Then one summer night Ursula and I were having dinner at Piperno in the piazza downstairs and admiring the palazzo when the owner of the restaurant mentioned offhandedly that he had heard there was an apartment available on the top floor. From that moment on we wanted it."

But restoring an apartment in a building that had been constructed on the ruins of a Roman circus, was a fortress in the Middle Ages and later was one of the most talked-about Renaissance palaces in Rome wasn't easy, even for someone who had previously had a career in urban development. "Looking back on it now, it doesn't seem so bad," says Helman, "but it took two years, and there were a lot of problems that held things up. All the work had to be approved by the Italian government, which meant everything moved slowly. A couple

Guido Reni's early-17th-century *Saint Michael the Archangel Slaying the Devil* is displayed elsewhere in the living room. "Approximately a dozen versions were made by Reni and his studio," notes Helman. "The oldest is in the church of Santa Maria della Concezione." A 16th-century head of Saint Peter is on the 17th-century mantel from Viterbo; the 18th-century mirror is from Umbria. Low table is by Enzo Cucchi.



ABOVE: Late-1400s chestnut beams from the living room ceiling extend into the upstairs library. "It's much as we found it," says Helman. The mantel is made from a prerepublican sarcophagus. Between the leather-upholstered chairs is a table by Ettore Sottsass.



ABOVE: Joe Andoe's 1989 *Poppy and Wheat* hangs in the dining [illegible]. "The art in our New York apartment is modern," says Ursula [illegible] "Here it's more of a mixture." Candlesticks by Bryan Hunt.

BELOW: José María Sicilia's 1987 *Red Flower* is set in the dining room over Sottsass's credenza *Coming Back from the Palace in Jaisalmer*. Through the window at right is the church of Santà Maria d'Aracoeli. The 1840s dining table is joined by Thonet chairs. Carpet is 1920s.



of times we had to stop completely and wait for the right permit to go through the system."

The Helmans turned to the architectural firm of Roberto Freddi, who had supervised the conversion of J. Paul Getty's villa in the suburbs of Rome into the luxurious La Posta Vecchia Hotel. Other consultants were architect Domenico Minchilli and landscape designer Silvio Militello. It was Militello who coordinated the profusion of Sicilian jasmine, lavender, bougainvillea and cascading geraniums on the three terraces.

Because of the palazzo's history, the couple decided to keep as much of the character of the original building as possible. "We left a lot of things as we found them," says Ursula Helman. "We just cleaned them up and added a few modern pieces that we like." In the living room, for example, traditional elements such as the









LEFT: The master bedroom looks onto the church of San Carlo ai Catinari. Over the bed is Andoe's *Oak Leaves*; the photograph of Marilyn Monroe is by Richard Avedon. Ghiordes prayer rug is circa 1800. ABOVE: In his 1819 tragedy, *The Cenci*, Shelley wrote of the view of the Palatine Hill from what is now the Helmans' bedroom.

fifteenth-century beam ceiling and the sixteenth-century terra-cotta floor are joined by contemporary pieces like a low table by Enzo Cucchi and a delicate painted frieze by Spanish artist José María Sicilia.

The beams, which are typical of Renaissance houses in this part of Rome, had to be separated from some recent plywood encasements, and then scraped and cleaned. They bring a warmth to the living room that is underscored by the antique tiles, which have been worn down to shades that vary from cream to burnt sienna.

A large Umbrian mirror over the gray stone fireplace and a Tuscan Baroque table reinforce the gold-and-brown palette, while celadon silk sofas form a cool but striking contrast. Ellsworth Kelly's two-panel *Red Black* hangs across from Guido Reni's early-seventeenth-century *Saint Michael the Archangel Slaying the Devil*.

"I like the juxtaposition of these two works," says Helman, "one abstract, the other figurative. Each of them has a big element and a small element; the colors are similar—reds and blacks—and there are strong diagonals in both that create tension."

Scattered around the apartment are other artistic juxtapositions: In the library upstairs, a drawing by Kelly rests upon a marble slab from a pre-republican sarcophagus; a Bryan Hunt sculpture repeats the Saint Michael

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Collector Roddey Burdine (above, with dogs Bo and Harry) moved to Santa Fe in 1986 and renovated a Pueblo-style adobe house designed by New Mexico architect John Gaw Meem in the 1930s. LEFT: Architect Neil Carter helped "crystallize my vision," Burdine says. "The house is on an acre of land in town with very large maple, walnut and elm trees. I wanted to open the house to that space and use them together."

Santa Fe Story

A Collector's Aesthetic Renews a 1930s Adobe

ARCHITECTURE BY NEIL CARTER LANDSCAPE ARCHITECTURE BY BEN HAGGARD
TEXT BY MICHAEL WEBB PHOTOGRAPHY BY ROBERT RECK

IN SANTA FE, open doors offer glimpses of gardens and shady patios, thresholds for houses protected from the city's bustle by high adobe walls. The Spaniards' legacy of impassive façades and inner courtyards serves their successors well.

When Roddey Burdine moved to Santa Fe from Aspen in 1986, he bought an early-1930s adobe house in the historic core by architect John Gaw Meem, known for designing the University of New Mexico as well as the state capitol and other civic buildings in the city. With the help of architect Neil Carter and landscape designer Ben Haggard, he has created a haven of quiet and privacy in which to entertain and enjoy his collections. "I picked it for the fine mix of trees," he recalls. "Then I was lucky enough to find an architect I could rely on, and Robert Vigil, a brilliant contractor who was born here and who guided





me over the traps most newcomers fall into. With their help, I knew in a few months what I wanted to do."

The first priority was to set up a buffer zone to shield the house from the traffic. The low stone wall was built up with adobe. For Haggard, the challenge was to give the illusion of space in a confined plot. "I like to play games with scale and perspective, as the Japanese do," he explains. "You can trick the eye by putting larger trees or rocks in the foreground and smaller elements behind, but I also wanted the natural, untamed look that you find in older Santa Fe gardens." He surrounded a shallow pool with lichen-covered rocks from high in the Sangre de Cristo Mountains, half burying them to give them weight and mystery, and augmented the existing quince and pear trees with a thicket of flowering plants.

The old house was shallow, and its living room was right off the front porch. Burdine and Carter decided to extend the house into the spacious walled garden to the south, shifting its center of gravity away from the street and toward the sun. "We wanted to open up the house to the garden and the light," says Burdine, "but I felt it was important to respect the spirit and textures of the original."

The former living room became a large entrance hall, with skylights deftly inserted between the vigas. The previous front entrance has been turned into a closet, but the existing low ceiling of bark-covered *latillas* has been preserved at the foot of the staircase leading up to a bedroom suite. A new living room was added beyond what was once the rear porch. Wide glazed doors installed at front and back reveal the main axis through the house, from the forecourt to the adobe hearth that Haggard built in the middle of the rear compound. On

Carter created a new living room that looks out onto the rear garden. Glenna Goodacre's bronze *War Chant* is on the low table. A wall hanging by Jay Lewis is composed of packing material, feathers, part of a muffler, a box spring, a fishbone, and beads and buttons.


ESKIMO ART

a crisp night, visitors can see the fire glowing in the darkness behind the house and are warmed by the symbol of welcome.

Within, the axis is accentuated by the directional flow of old vigas and coved plaster with which the new living room mimics the old. Wider planks of pine replaced the narrow oak-board floors throughout. Blackened vigas were stripped down to the wood, and steel-troweled plaster was applied to the walls, heated to induce cracks and briefly washed with color to highlight the imperfections. Expansive windows fill the south side of the living room, turning it into a sunny conservatory that complements the more intimate rooms. A small sitting room and a second bedroom suite were constructed on either side of the living room, and these are lit by windows salvaged when the house was enlarged. These additions are linked by a low-ceilinged corridor that cuts across the main axis and enhances the complex interweaving of spaces.

"The architect is God," insists Burdine. "People have a responsibility to care for what he has created, but a house becomes a home only when you've filled it with the things you have collected. I'm not an interior designer; I just stick things around that I want to look at." In fact, he has assembled and arranged a collection that would be the envy of any professional, and he understands that disparate objects can have a natural affinity for each other and their setting. "For me, Santa Fe style is much more than adobe, Indian artifacts and howling coyotes," he declares. "It's what you can see here in galleries and markets, from every culture and era, not just what is made or found locally."

The juxtapositions are inspired. A geometrically patterned bowl from Santo Domingo sits atop an eighteenth-century rustic French armoire. Selenite crystals echo the forms of two sculptured bronze monoliths, and the striations on a pile of fossilized clams match those on a group of carved wood elephants from the Philippines. An eighteenth-century Spanish colonial canvas reveals a convincing devil lurking in the shadows as the Virgin hoists a supplicant heavenward. Below is a richly carved table from Potosí in Bolivia. Burdine is particularly proud of the elaborate assemblages of found objects by Los Angeles artist Jay Lewis, and the way they harmonize with his traditional African masks and headdresses.



"I don't want to look at a collection someone has made for me," maintains Burdine, whose house highlights his eclectic taste. OPPOSITE: Near a Spanish colonial painting in the living room are an Acoma Indian pot and a funeral mask from Zaire; a large geode is by the sofa.

RIGHT: The sitting room has a ceiling of pine vigas under cedar *latillas*. "The fireplace, with mesquite supporting columns, has a fire almost every day," says Burdine. In the dining room beyond, Indonesian ikat is on the chairs.



Flanking *Pink Horse*, 1986, by Jon Lightfoot are Navajo silver bridles and a Chinese cloisonné bridle, right. On English striped wood boxes are a horse sculpture by Priscilla Hobbeck and a Santo Domingo pot. A wooden saddle is by the door. Wicker sofa and hassock are by Ralph Lauren.



saw how I had notched the new bedroom to save an old tree," says Burdine, "but trees are what give this place its special character." He has replaced short-lived poplars with cottonwood, planted aspen seedlings, piñons and ponderosas, and nurtured the existing maples and black walnut. The rear garden, formerly a flat lawn bordered by rosebushes, was divided into a rock garden with a sunken patio fronting the outdoor hearth, and an area of rolling berms. Creeping thyme binds the flagstones of the patio, and flowers trail over the drystone walls.

Burdine and his helpers have concealed their artistry to achieve a timeless serenity, indoors and out. The spirit of Santa Fe and of the adventurers who have shaped it over the centuries infuses the buildings and gardens. "When I first moved here, I dreamed of living on a ranch outside the city," says Burdine. "In this house, I can enjoy the company of friends and the liveliest street in town, or refresh myself amid the tranquillity of nature." □

ABOVE: In the master bedroom, an Appalachian rocker faces a kiva-style fireplace, over which is a painting by the Italian artist Raspi. Santo Domingo dough bowl and headdress by Neil Brown are on the ledge; an Indian saddle blanket is by the bed.

BELOW: Flagstone paths wind through maple, walnut and cottonwood trees and native plants in the rear garden, designed by Ben Haggard. At left are an adobe *banco* and fireplace. "I light it at night, and we eat out there in the evenings," Burdine says.

New and old exist comfortably together, especially in the sitting room. "I spend more time here than anywhere else in the house," he says, "and I designed the raised hearth and its flameproof mesquite columns to throw out heat and be the focus of the room." Firelight and sunlight gleam off polished floors and smooth plaster. A television rests on the same flagstone that is used in the hearth. The ceiling, which consists of grape stakes, is laid diagonally to the vigas. Rugs provide color and pattern, and leather-cushioned rattan furniture serves as a foil to western art and artifacts.

Even in winter, but most of all in summer, nature is present in the house. "Everyone laughed when they





that one has trouble placing the house in time. Somehow it evokes a period of exceptional lavishness best described as the seventeenth century revised by the 1920s.

From the start these apartments overlooking the Seine have had remarkable occupants. The Balkany family succeeded Bloch; on the first floor, Roger Vivier and the pianist Alexis Weissemberg preceded Alberto Pinto; and the count and countess d'Ornano still reside there.

"I couldn't live in a small space," says Pinto. "I adore enormous rooms and perfect proportions. If you have those, the decoration looks after itself—though the opposite is definitely not the case."

Those were the reasons for which Pinto chose his previous Paris apartment. Vast and somber, it had once belonged to Paul Morand. "Moving

LEFT: In designer Alberto Pinto's Paris apartment, *faux-marbre* columns flank the entrance to the main salon. "The arched mahogany-and-beveled-glass doorway is of Russian inspiration," he says. A crystal chandelier hangs above a center table supported by gilt lions.

Neoclassical Grandeur in Paris

A Designer's Opulent Apartment Overlooking the Seine

BUILT IN 1927 by a Swedish architect at the request of a Monsieur Bloch, lover of fine architecture and noted collector of Boulle furniture, the building that houses interior designer Alberto Pinto's Paris apartment offers a rare example of both classicism (it was inspired by the *hôtels particuliers* on the place des Vosges) and functionalism (the rooms on every floor are magnificently laid out but still eminently practical).

Carlian, a renowned decorator of the period, assembled all the interior elements, notably bronzes, marbles and Versailles boiseries, to impressive effect: So great is the sense of luxury



INTERIOR DESIGN BY ALBERTO PINTO
TEXT BY CHARLOTTE AILLAUD
PHOTOGRAPHY BY MARINA FAUST

"Without beautiful proportions I can create nothing," says Pinto (left). "I am never deterred by considerations of 'good taste,' or of ugly colors versus beautiful ones. Provided the space is right, everything else is a question of balance."

OPPOSITE: An Albert-Ernest Carrier-Belleuse sculpture rests on a low table in the main salon. Framed in the doorway is a hunting scene by Frans Snyders. Swedish mirrors are mounted above marble consoles that hold bronzes and busts of the emperors Vitellius and Marcus Aurelius. The sense of Neoclassical order is accentuated by framed Pompeian wall studies.



into awesomely large rooms marked a turning point in my life as a designer," Pinto says. "At the Morand house, I began with a few very simple elements and then adapted the apartment according to what I was able to find and buy. The generosity of the space made me aware of its charm, and that understanding has never left me. In addition, decorating it taught me some important lessons."

Some time later it was gutted by fire and Pinto was forced to leave. In the aftermath, he was loath to take an apartment on the fashionable avenue Foch. Then couturier Hubert de Givenchy told him about the place by the river. "When I first saw it my imagination took wing," he recalls. The rooms were all salons, and little was required other than some rearranging. However, it lacked a bedroom. As it happened, there was a small adjoining apartment that was owned by an old woman. She lived in a hotel but came to the house every day. "She agreed to sell, so all I needed to do was knock down a wall, and there was my missing bedroom," he says. "The layout of the smaller apartment didn't suit me, so I completely restructured the rooms." Today it is one big unified space with a luxurious bath and dressing room. A refuge distinct from the rest of the apartment, it is a kind of small apartment within the larger one.

Alberto Pinto's mastery of design solutions is demonstrated in the successive stages of his apartment, each of which contributes to an eclectic atmosphere. "At first I didn't quite realize what was taking shape, but by the time I was through, all the rooms had different colors and pieces from various countries and periods, ranging from French Empire to Victorian, and back again to French château style. The diverse influences find their unity in a certain common theme."

Pinto has always been a traveler, coming to rest for a while in the United States after studying in Paris at the Ecole du Louvre. "When I was a teenager I had no idea I would become a designer, though at that time my favorite subject was interior architecture," he says. In New York, he wrote articles on international design and decorative architecture. Little by little his overriding interest in decoration tempted him to create it for himself.

Alberto Pinto knows that his kind of international clientele—which includes heads of state, bankers and influential businesspeople—has two major preoccupations: saving time and keeping private lives as private as possible. Hence, they need a unique form of professional attention.

"Most of the time I deliver my clients' houses ready to occupy," he says. "Often my office takes care of the smallest details, right down to the linens and tableware, with everything complementing the décor."

He will even go so far as to assemble collections of objects to personalize a design, and not infrequently has enough intuition to give expression to his clients' unvoiced desires. The finishing touches Pinto insists on putting on his work demand rigorously efficient organization, a feature of his service that he has patiently perfected.

In Pinto's own apartment, every room is dominated by what the designer calls a strong idea. "This is the unshakable principle behind all my work," he confirms. "By 'strong,' I mean the idea that connects each of the objects has to suffuse the ensemble without overflowing into affectation."

One of his strong ideas is the prominence given to the table services. The rooms assigned to his glass, china and silver collections are each arranged along museum lines, with complete inventory lists of what they

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A quilted toile de Jouy wallcovering distinguishes the Yellow Salon, where a Regency convex mirror is placed above a Boulle-style marquetry bookcase. A pair of portrait medallions in carved wood frames are above Chibout bronze Medici vases on green-marble columns. A collection of 19th-century *rubis* Baccarat adds luster.







"I decorated the dining room to look like the antechamber of a Russian palace," Pinto notes. OPPOSITE: An 18th-century English mahogany urn on a pedestal stands in one corner. Capodimonte porcelain figures representing the four seasons are grouped on the Irish mahogany bookcase.

ABOVE: An 1889 painting by J. A. Meunier is displayed with 18th- and 19th-century Chinese porcelains above an Italian sofa. Silver-gilt presentation cups are arranged on the side tables. The chairs surrounding the dining table are Russian. Baccarat chandelier; Charles X Aubusson rug.





"For the master bedroom, I wanted an Edwardian style with the ambiance of central Europe," says the designer. A round allegorical painting is set above an American Empire sofa adorned with a needlepoint tapestry throw. On the étagère are opaline glass pitchers and vases. The Empire-style bed is embellished with carved swans and ormolu and covered with appliquéd antique lace. Portrait medallions are clustered above the bed and on the Russian-style mahogany-and-silk low screen.



Pendant, Italy. Cameo: 1825; frame: 1865. Shell, enamel and gold; 3¼" x 2¼". Roman gem engravers frequently replicated or reinterpreted ancient gems when executing their own pieces. A cameo copied from an original carved during the Renaissance illustrates the theme of love overcoming strength. Asprey, New York.

Antiques: Revivalist Jewelry

Nineteenth-Century Artisans Look Back

TEXT BY JOHN C. CUADRADO

ON DECEMBER 2, 1804—the day he would crown himself emperor—Napoleon Bonaparte found himself with no shortage of woes. The most feared and admired soldier in Europe could not keep the Bonaparte clan—one of history's all-time great dysfunctional families—in check. Madame Mère, Napoleon's formidable mother, had made clear her intention to boycott the coronation. Meanwhile, Joséphine alternated between states of rage and hysteria. Napoleon's sisters had delivered a last-minute ultimatum: They would be made "princesses" or they would refuse to carry the train of the empress's gown.

Yet, in Jacques-Louis David's celebrated depiction of the coronation, the imperial family is the soul of decorum. Madame Mère has been painted into the scene and like her progeny is ennobled by jewels carefully calculated to evoke the grandeur of the ancient world. She and "the princesses" wear diadems inspired by Greek ornament of the fourth century B.C. Joséphine is adorned by ancient cameos and gems, and Napoleon wears a classical-style laurel wreath wrought in gold. Not just the official painter but the master set and costume designer for the coronation ceremonies, David must have realized that only the majestic jewels of Greece and Rome could impart dignity to these Corsican parvenus.

David's elaborate mise-en-scène for the imperial coronation opened a century of retrospection in jewelry design. The nineteenth century was an age of unprecedented change and class mobility. As feudal social relations collapsed and commerce exploded, both the affluent new ruling classes and the old aristocracy sought refuge in an idealized past. Like the decorative arts in general, jewelry closely mirrored this tendency in



LEFT: *Locket Bracelet*, Carlo Giuliano, England, circa 1875. Gold; 1" x 2¼". The masterful revival work of Italian art jeweler Carlo Giuliano —here, a romantic interpretation of a Celtic design—was highly sought after in Victorian London, where his family's business was located. James Robinson, Inc., New York.

BELOW LEFT: *Bracelet*, Hunt & Roskell, England, circa 1865. Gold, rubies and Oriental half-pearls; 7" x 1¼". A bracelet's varied gems and intricate patterns typify Mughal revival jewelry, which was popularized by a display of Indian jewelry at the Great Exhibition of 1851. S. J. Shrubsole, New York.

BELOW: *Bracelet*, Vilhelm Christesen, Denmark, circa 1889. Gold; 3½" x 3¼". Skillfully executed filigree, a decorative technique used by the Etruscans during the 6th century B.C., lends authenticity to an Etruscan Revival bracelet that was shown at the Paris Universal Exhibition of 1889. Sandra Cronan Ltd., London.







Necklace, France, circa 1860. Gold and faience; 16¾" long. Ancient Egyptian faience molded in the shape of scarabs was mounted onto a gold necklace by French jeweler Ernesto Pierret. The scarab was so frequently employed by Egyptian artisans that it became a national symbol or talisman that was widely imitated by other ancient civilizations. Wartski, London.

a phantasmagoria of revival styles. Jewelry continued to serve its historic function as the ultimate symbol of privilege, a portable show of wealth, but in revivalist styles it said more. It was proof both of erudition, evincing the wearer's knowledge of esoteric civilizations, and of breeding, linking the wearer with the real or imagined glories of those civilizations.

Jewels designed in such disparate historic styles as Gothic, Renaissance, Etruscan, Assyrian and Celtic appeared throughout the century in shops both on the Continent and in England. A series of major archaeological discoveries caused great excitement and provided source materials for jewelers, as did the burgeoning tradition of public art museums. Mrs. Haweis, a Victorian arbiter of taste, wrote that London jewelers virtually "ransacked" picture galleries in search of historic designs to copy. At one London goldsmith's shop she observed a bewildering variety of jewels: "an elegant cross copied from a picture by Quentin Metsys in the National Gallery; a bracelet . . . adapted from a fine frieze beneath the tomb of Henry VII in Westminster Abbey . . . [and] facsimilies of exquisite Etruscan and Greek collars in gold."

The multiplicity of revival styles that so impressed Mrs. Haweis began to take hold at the end of the Napoleonic Wars as Europe turned away from the Neoclassicism of the French Empire. Charles X was invested as king of France in 1824 not with a laurel wreath but with a Gothic Re-

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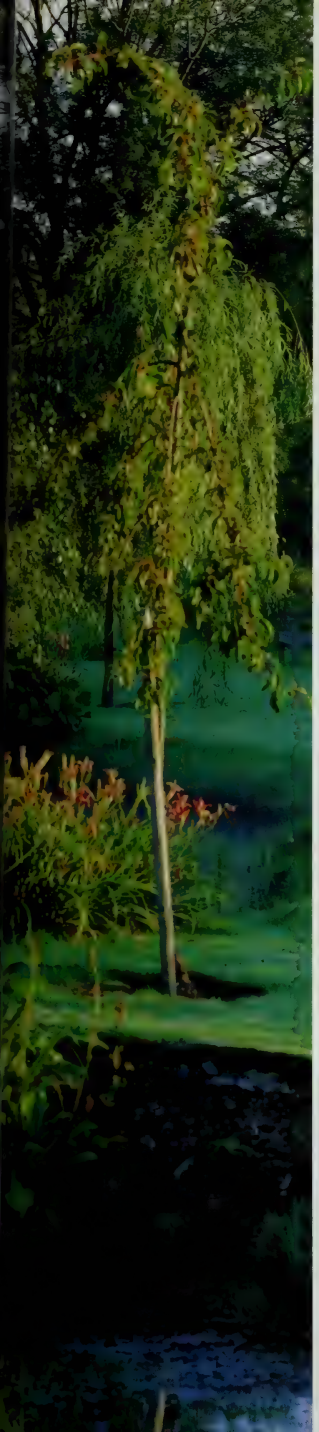
ABOVE LEFT: *Pendant*, England, 1877. Gold, enamel and pearls; 2⅞" long. A pendant fashioned after the Renaissance designs of German painter and designer Hans Holbein epitomizes his style with its multiple hanging pearls and its elaborate surface decoration. Christopher Warner, Harrogate, England.

ABOVE: *Earrings*, Italy, circa 1870. Micromosaic and gold; 1⅛" x ⅞" each. Micromosaic designs adorn the surfaces of gold earrings in the form of urns, which were a common Victorian motif. Micromosaics were first used as ornamentation in jewelry in late-18th-century Rome by the Vatican workshops. Ares Rare, New York.

BELOW: *Necklace*, England, circa 1865. Gold and lapis lazuli; 14¾" long. A fringe of lapis lazuli—an opaque stone prized by ancient jewelers—hangs from a necklace of finely granulated gold, a process for which the Etruscans were acclaimed. S. J. Shrubsole, New York.









The water garden Brad Miller made at Kingfisher Lodge along the River Test in Hampshire, England, has become a haven for wildlife. LEFT: A low-arching oak bridge lies to the south of the Millers' 250-year-old thatch-roofed cottage. ABOVE: The property was specially designed with perches and a nesting bank for its namesake bird.

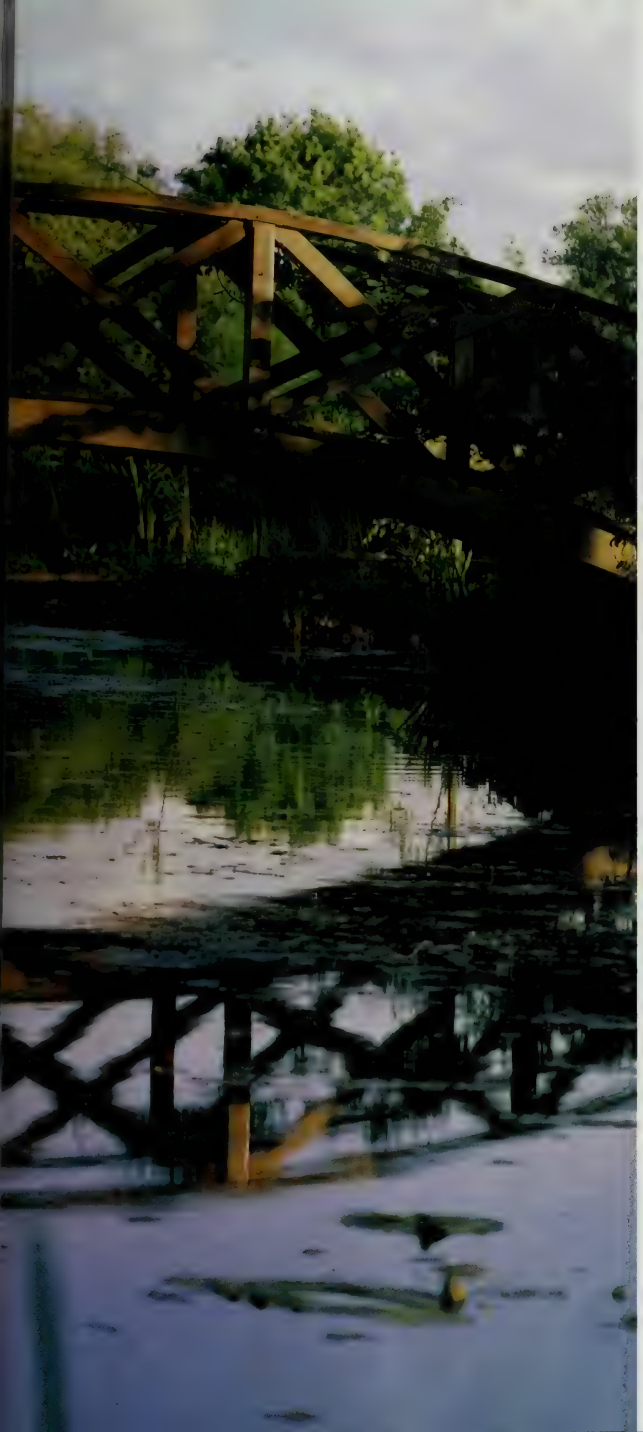
Gardens: The Pond at Kingfisher Lodge

Creating a Habitat for Nature in Hampshire, England

LANDSCAPE DESIGN BY
BRAD MILLER AND JIM SAUNDERS
TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY BRAD MILLER

THE KINGFISHER gives a little whistle as it flies in, and Brad Miller picks up that trill wherever he is, whatever he's doing. The binoculars are always handy. He's out at five in the morning, the best time to see the birds, and his diary is full of hasty jottings: "Two on the bridge this morning" or "Very exciting, saw four kingfishers on the pond." Miller is, he admits, "into kingfishers." "They're such secretive





birds," he says, "and you don't see them unless you know where to look. When they fly, all you catch is a streak of blue light, then they perch not far above the water, little jewels on a branch. Their dive may be a bit of a crash, and they certainly won't get a fish every time—it takes great strength to grab a minnow—but they are fishermen and I'm a fisherman, so I really get excited about every success. It's not as though I have nothing better to do than watch kingfishers all day, but I *am* tuned in to that whistle. No matter how busy I am, I hear it."

Courting the beautiful and elusive kingfisher is part of Miller's life and one of the main purposes of the water garden and pond that he has created next to the River Test in Hampshire. He, his wife, Sherri, and their three young children live there during the summer and return to Florida during the winter—a divided life required by his work as an international photographer. Traveling often to Europe, the Millers found themselves irresistibly drawn to the cottages of England. They settled in one in the village of Longstock, and restored it, and then another, right on the river, came up for sale five years ago. When Miller discovered that the newly available house had always been called Kingfisher Lodge, that clinched it for him.

The site is breathtaking, with a view of the meadows of the Test Valley and a curling silver ribbon of calm, clear water. Amid such beauty, the only flaw was the far end of the property, down by the river. "Boggy," says Miller, "with a few half-dead trees. A good place for mosquitoes, and that's about it." He had admired the water garden at Longstock Park Gardens nearby, and the gardener who had helped create it, Jim Saunders, was now retired and working for him. The solution was obvious: They could build the same kind of garden on a much smaller scale.

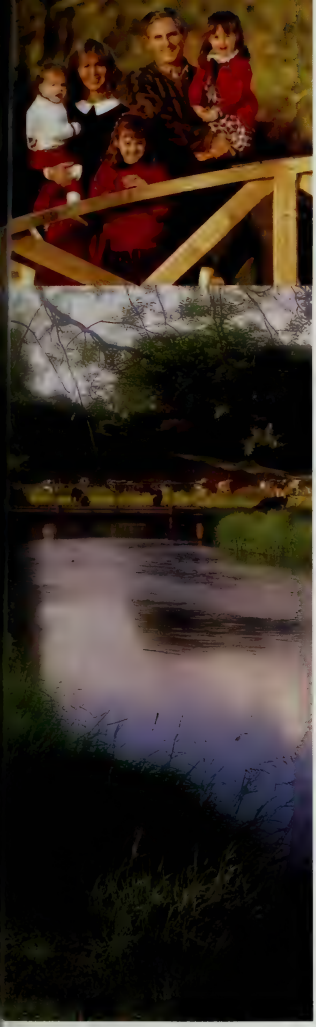
A pair of swans nest on the banks of the pond each year and raise their cygnets there. "The young ones move on," says Miller. "Still, in various seasons we can have up to twenty swans." The bridge was built with mortise-and-tenon joints by local furniture makers.



In line with the etiquette of the countryside, a certain amount of consultation was in order. Mick Lunn, retired river keeper for the famous Houghton Fishing Club, looked after this stretch of the Test, and he counseled Miller on whether the new pond should be fed directly from the river. "Not much point," he said. "Just dig your pond and it will draw water from the water table. Water straight from the river would bring silt, and the pond would become a settling tank. Then too, you might get the larger fish that you don't want." He was right. They tapped into a sixty-foot-deep spring, and the pond filled with silt-free water. Minnows, the feast of the kingfisher, thrive unmolested by larger fish, and the water lilies establish themselves in still water without any struggle.

The other question was what shape the pond should take. The answer was worked out on the spot, in consultation with the excavator. "Our original idea was for a pond of modest size," says Miller. "I'm not one to assume that bigger is necessarily better, but he felt we should make it some thirty percent larger than we first intended, a generous size, so a walk around it was more of an event, with scope for changing perspectives. He said, 'You have only got one chance. Do it now.' "

Another source of information was Ron Eastman, a local naturalist who





ABOVE: Brad Miller (inset, with his wife, Sherri, and their children—from left, Torey, Mandy and Meggie) created his water garden and pond out of a marshy area of the River Test. LEFT: Fishing rights from the banks of his property—the nearby Houghton Fishing Club is a renowned site for dry-fly-fishing—are "a rare privilege," he notes.

had made a film about kingfishers and could be specific about what would entice them. "What the birds want most is a perch of branches overhanging the water so they can spot minnows," Eastman says. "I also suggested they build a mound at the end of the pond, set in the reeds—a structure of wood and chicken wire covered with turf, with clay pipes angling upward to provide an approximation of the sandy bank where a kingfisher might build a nest by pecking out tunnels that slope up for good drainage."

If more enticement proves necessary, Eastman has yet another trick: setting up a stuffed bird. "The male kingfisher is so territorial," he says, "that he will come to attack the new rival. Take the stuffed bird away and he'll think he's won and stay to defend his patch. It's a good way to observe a kingfisher too. He's so busy having a punch-up, he'll never notice you."

From the bird's point of view, the river makes for good minnow watching, with water that is astoundingly clear, drawn from underground aquifers that are fed by rainwater filtered through the chalk downlands. There is also a certain amount of natural seepage, so any silt settles naturally,

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RIGHT: Once three separate houses for downstream mill laborers, the cottage was converted to a single residence about 75 years ago. "We restored it in original-age materials," says Miller, who added the river-facing porch and bay window to echo the style of the bridge.



"It only has two principal rooms, but it feels much larger," says Edward J. Brown of his art-filled Manhattan apartment designed by Roland Lee. In the living room is a Keith Haring subway drawing, right, and in the entrance hall beyond, a Toulouse-Lautrec poster. Clarence House zebra-print fabric on stools.

"WELCOME TO the twentieth century!" These were the ringing words with which a friend of Edward J. Brown, art collector, art restorer and self-described "painter-potter-poet," greeted his move from a big classic prewar Manhattan apartment to a more convenient and higher-tech one-bedroom in a modern building. Brown himself said at the time, "I know I'm going to be happier because I lived in only three of those six rooms, and here I'm going to live in"—he paused—"all two."

The friend spoke too soon; had he pursued the move a little further he would have found Brown's changed world resolutely unchanged, still Victorian in its collection of small objects of sentiment and grander objects of art—"I can sit here just as comfortably and hold court," Brown says. Although he succeeded in preserving only some of the furniture and artwork from his previous place, he has managed to sustain all of its high-style mood. "We did it," he says, including interior designer Roland Lee of Manhattan, "with mirrors and fabric and by keeping the space open."

Brown rejected opulent window coverings in the living room in favor of Roman shades made of a double-thick mesh that gives a moiré feeling; for the bedroom, an opaque white-and-beige satin stripe was chosen. A neutral palette was used, with the artwork uppermost in mind. The living room is pale gray with a deeper gray

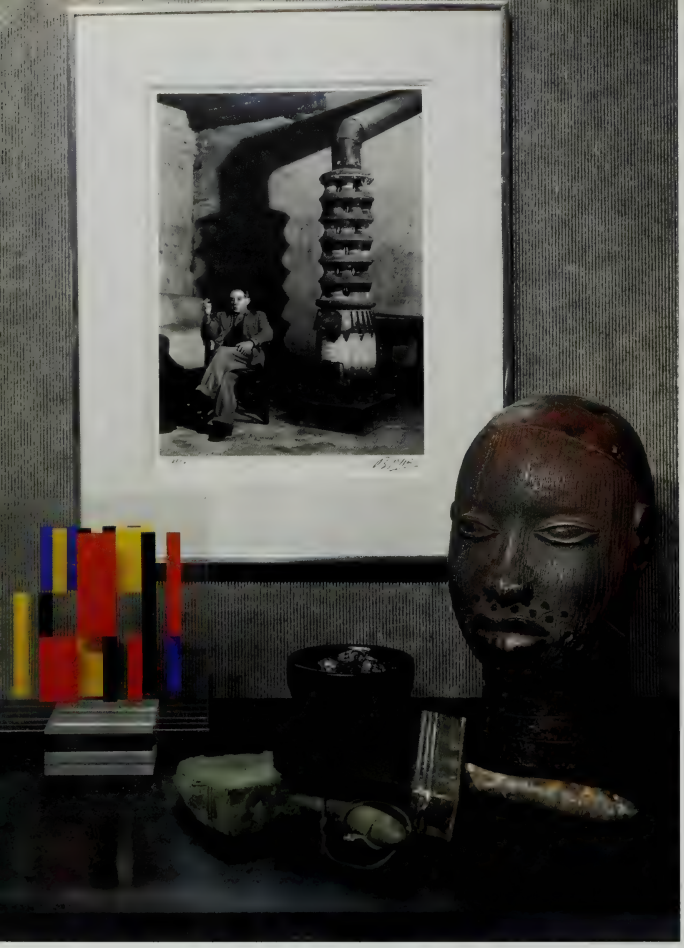


A Robert Mapplethorpe photograph of a calla lily shares space in the entrance hall with an American gateleg table, two Portuguese silver candlesticks and a jeweled Fabergé frog.

A New York Point of View

Edward J. Brown's Collection Fills a Diminutive East Side Apartment

INTERIOR DESIGN BY ROLAND LEE
TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY PETER VITALE





crown, the bedroom pale beige with a crown of deeper beige. One wall in both the living room and the bedroom was upholstered with carpet material so the halos, nails and dark shadows left by Brown's moving pictures wouldn't show. For if there is one thing Edward J. Brown does chronically and incorrigibly, it is rotating his art. To this end, and also to open up the cramped entrance hall, two back-to-back closets were turned into a single closet with large double doors for sliding paintings in and out on a rack. Brown started all his collecting in the 1950s

ABOVE: Arranged together in the living room are a Picasso portrait by Brassaï, an African head and two of Mark Rothko's paintbrushes, one of which was cast in bronze by Stephen Hill. The Lucite sculpture is by Jo Niemeyer.

RIGHT: "I enjoy entertaining small groups of people," says Brown, "so I asked Roland to make an inviting conversation area." The living room's suite of furniture was part of the set of the original production of Edward Albee's *The American Dream*. Kravet upholstery fabric.





"I've always liked the tent idea a lot," says Brown. "Roland used that as his inspiration for the dining alcove, which he did in black-and-white stripes." A Jean Dubuffet work hangs above a contemporary drawing by Martha Alf.



when his boss at a commercial art company—his job was making papier-mâché faces—favored him with a Picasso poster.

The nineteenth-century sofa and chairs in the living room are literally the stuff of *The American Dream.* Brown's longtime friend, the late theatrical producer Clinton Wilder, found the Victorian gilt furniture in his grandmother's attic and had it refurbished, then used as part of the set for the original New York production of the Albee play. "They're copies of fancy French and Italian furniture," Brown explains, "made in Grand Rapids for the best hotels—you saw them at places like the Ritz in Boston. Mine still have their original gilding. They used to be covered in rust cut velvet, but Roland Lee had them reupholstered for me in black twill. Edward Albee came to a party I gave in my old apartment and said, 'I was very curious to see what was going on in your salons—to me this is a rout, and if you don't know the word, look it up.' Now, a rout is a tumultuous crowd of persons; a swarm, a horde; the rabble or the mob. A rout is your basic disorganized mess. But I took it as a compliment because I like to entertain the way I collect—eclectically."

The two oversize cast-iron nineteenth-century lamps mounted on wooden white-lacquered cubes were made from hitching posts. From a window ledge a nineteenth-century Italian bronze Zeus gazes nonplussed at another Zeus nearby brandishing a club—"beatin' the hell out of somebody!" Brown chuckles. Four bold black graphics from Robert Motherwell's *African* series loom over part of an extended cabinet. In the bookcase to the right, Brown's own pottery hobnobs with Picasso's and with some from New Mexico. "I'm going to Santa Fe soon to work in the style of the New Mexican Indians," he says. "All their pottery is fired with cow dung. I'm going to get right into it."

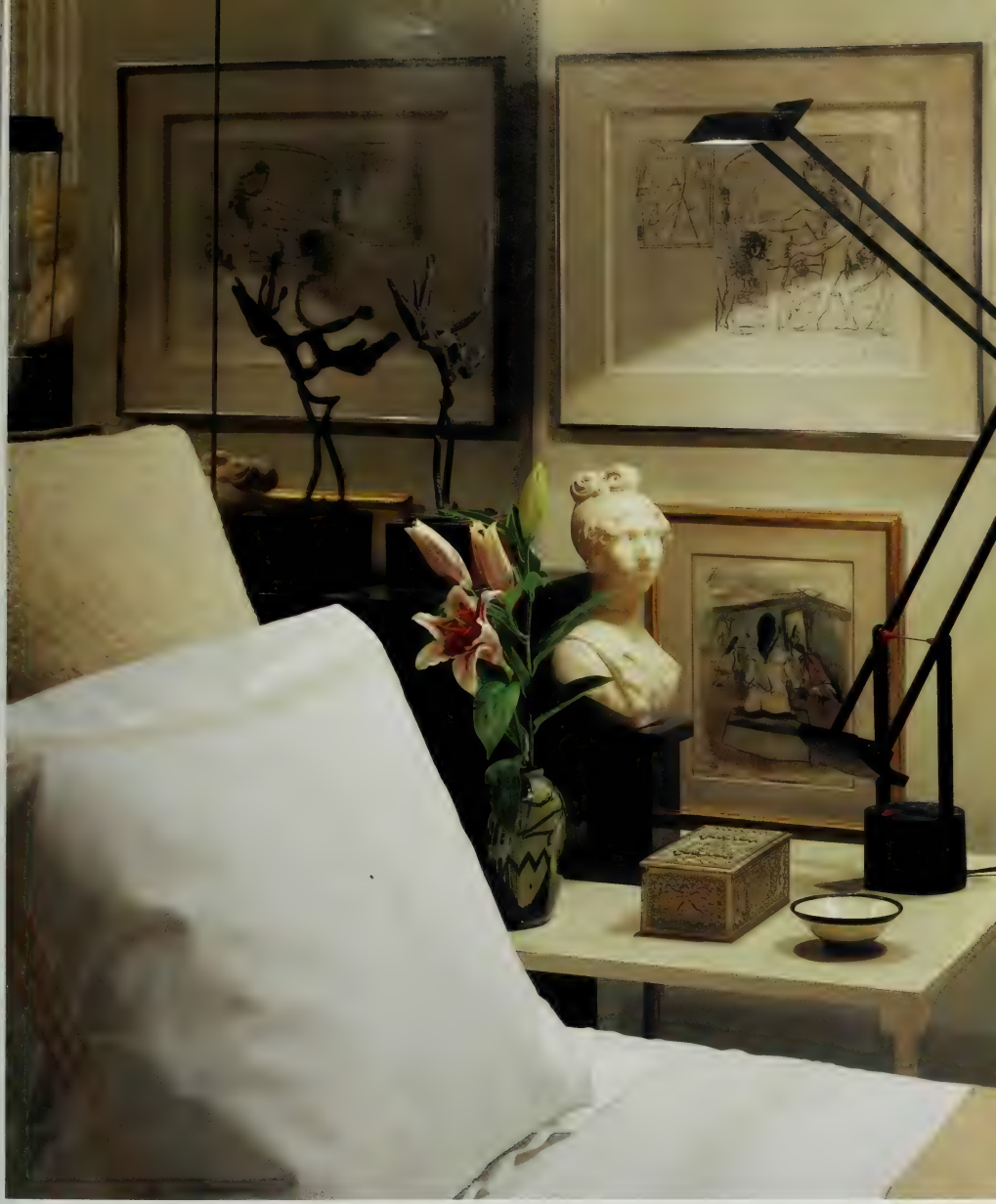
In another section of the elongated living room, there's a Keith Haring chalk subway drawing of one of his "radiant babies" with a kangaroo, signed with the squiggled lines: "See you in 3 weeks . . . I'm going to Australia . . . —Keith." Brown explains, "A friend took it off the wall of the Sixty-eighth Street subway station and gave it to me because I was going to Australia, where I now by the way spend about three months a year. He said it was amazing how easily it peeled off." A miniature silver chair by Australian artist Stephen Hill and a brass torso of a matador by Spanish artist Berrocal that can be disassembled are among Brown's most resilient possessions. The vitrines under William Congdon's painting of Notre-Dame contain such objets d'art as a nineteenth-century Indian beaded cravat and an eighteenth-century ivory carving of a skull with a rat on top.

The most sentiment-laden objects in the apartment were agents of the art of Mark Rothko—his paintbrushes. "After being a commercial artist for eighteen years," Brown recounts, "I apprenticed myself to the chief art restorer at the Marlborough Gallery for two years. Then I went to work in Rothko's carriage-house studio on East Sixty-ninth Street—he was dead by then—helping to restore his paintings; a lot of them had been glued on canvas and were buckling in the corners. And there were all the brushes he'd left behind, and I asked Stephen Hill to cast them for me in bronze. I knew Mark Rothko a little—he visited Clinton Wilder and me for the weekend on Long Island just two or three weeks before he committed suicide. I remember he promised to go painting on the dunes with me Sunday morning, but he was still sleeping, so I went off to paint by myself. When I got back he said, 'You *like* to paint, don't you? It's agony for me to pick up a brush.' A few days later he came to dinner at Clinton's town house in New York and I walked him home and he was clinging to the buildings he was so desperate." (Later, Brown would run a sort of informal gallery in Rothko's old studio, showing both young artists and established

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"I asked a friend for suggestions on a way to display my smaller objects to their most flattering advantage, and he said the best thing for them would be a vitrine. I now have three showcases in my apartment, and they let everybody see what I have." An eclectic assortment in the bedroom includes 18th-century Italian putti, antique pocket watches and boxes, and a silver buckle by Brown.



"I've been collecting since the early fifties," says Brown, "and in my previous residence I had three times as many things as I do now! I started with lithographs and moved on to Picasso ceramics that I found in France." In the bedroom—"my favorite room wherever I've lived"—are a Picasso etching, a watercolor by Jules Pascin, an iron sculpture by Zev and a 3rd-century Japanese bowl.



ARCHITECTURAL DIGEST VISITS:

John Hurt

The Actor Puts Down Roots in Ireland

INTERIOR DESIGN BY HUGH AND ANNE MILLAIS, RCA, MSIAD
TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DERRY MOORE

"Trees draw graciously back as I follow the drive, to unveil for this drifty wraith, composed and real the house where I was born," wrote Cecil Day-Lewis about Ballintubbert House, Ireland. LEFT: The British poet laureate's birthplace, a circa 1730 Irish Georgian residence, is now owned by actor John Hurt.

Hurt and his wife, Jo (below), asked designers Hugh and Anne Millais to transform the house, which has a 19th-century addition, into "something comfortable and unpretentious, something to return to," says Hurt. "Simple, but right—the most difficult thing to do."

"I HAVE LOVED Ireland for about twenty-five years," says John Hurt, "ever since I worked with John Huston on the film *Sinful Davey*. But I couldn't live here until I fell in love with a girl who loved it too. It's not an easy place to live, it's not chic—but Jo understands it. She also loves the Irish people—their poetry, their openness. The people are what we notice most when we come home."

Coming home is important. This house is the contemplative place he needs for the way he works. This is where he switches off from one role and prepares for the next.

John Hurt is a character actor who tends to take on life's misfits—the vulnerable and the outright nasties. "I do like to play the misunderstood and the unfortunate," he says. "I like to get under the skin of a difficult character and show what people can't see or choose not to see. That's the whole point of drama—s[illegible] usually seen."

He calls himself [illegible]-box actor,"



meaning he waits to see what scripts come through his door rather than going out to produce his own films, and it is in the scripts that he looks for his characters. What's there is what he uses. It's an approach that requires time and a place to think.

In *The Elephant Man*, his voice gave the clue to the man behind the deformities. "During the seven hours of makeup needed every day, I had time to think while I watched myself being transformed," he says. "I began to understand the nightmare that life must have been for John Merrick, and yet he seemed to have no malice in him at all. None. I realized that his voice must be the opposite of what the audience would see, a sweet, tender voice that would win love."

To look the part and sound the part, he's willing to take risks and is not averse to a little extremism. In *The Field*, for instance, he didn't mind having a cap removed from a tooth to help establish the persona of Bird. For *Champions* he had all his hair and eyebrows shaved off to portray Bob Champion undergoing chemotherapy. Again, he didn't mind, except, he says, "I happened to need a new passport just then, so the image of myself as a boiled egg is with me still."

He grew up in the north of England, the son of a vicar who considered acting a bit risqué and advised art school. He studied painting in London, until one night when he was clowning around doing impressions at a party and someone said, "You ought to be an actor. You ought to audition for the Royal Academy of Dramatic Art." He did and was accepted.

In 1963 Hurt was named Britain's most promising newcomer, and in 1975 he played Quentin Crisp in *The Naked Civil Servant* on television. "Every actor has a role that makes all the difference to his career," he says. "I remember chatting to Laurence Olivier. We were filming *King Lear* for television—I played the Fool to his Lear—and he said, 'Dear boy, I've had my wonderful notices, of course, but in my career my ground-breaking role was Richard III.' Quentin Crisp was my ground-breaking role. That program had such an impact that Crisp still says, 'Mr. Hurt is my representative on earth.' "

The floor plan was reconfigured to make the living and dining rooms one long space divided by wide archways. The Millaises installed Irish linen draperies, an Irish wool rug and an early-19th-century Gujarati table that supports an 18th-century Moroccan coffer.





LEFT: Sacha, their three-year-old son, gazes out his bedroom window. The Hurts acquired over 13 acres of paddocks, orchards and gardens that face the Slieve Bloom Mountains.

BELOW: The renovation in the original Georgian part of the house, where Sacha's bedroom is located, revealed a fire surround made of carved black limestone from a local quarry.



Jo and John Hurt met in 1988 on the set of *Scandal*, where she was working as assistant to the director and he was playing the role of Stephen Ward. When she called her parents in Maine with hints about her romance with the leading actor, they weren't quite certain who he was, so they rented some of his films. They watched him as a prison junkie in *Midnight Express*, a hit man in *The Hit*, a notoriously unpleasant Caligula in *I, Claudius*, and called back. "Honey, are you okay?"

She was, they were married, and a year later they found themselves living near Galway in a cottage facing the Atlantic, while he was filming *The Field*. It was beautiful. They wanted to live in the country, why not Ireland? In particular, why not the Georgian farmhouse set on thirteen peaceful acres that they saw advertised in the *Irish Times* as the birthplace of British poet laureate Cecil Day-Lewis. "Only in Ireland would they sell you a house by telling you it was born there," says Hurt [illegible]

else they would boast about the number of bathrooms. Everything seemed right about this house, not least because the poet's son actor Daniel Day-Lewis is a good friend. But we decided not to make an offer or even go to see it then, because when you're filming you're on a creative high and a place can seem fantastic, but you return later and wonder why you ever felt that way. I had to be certain it would be absolutely fine for Jo.

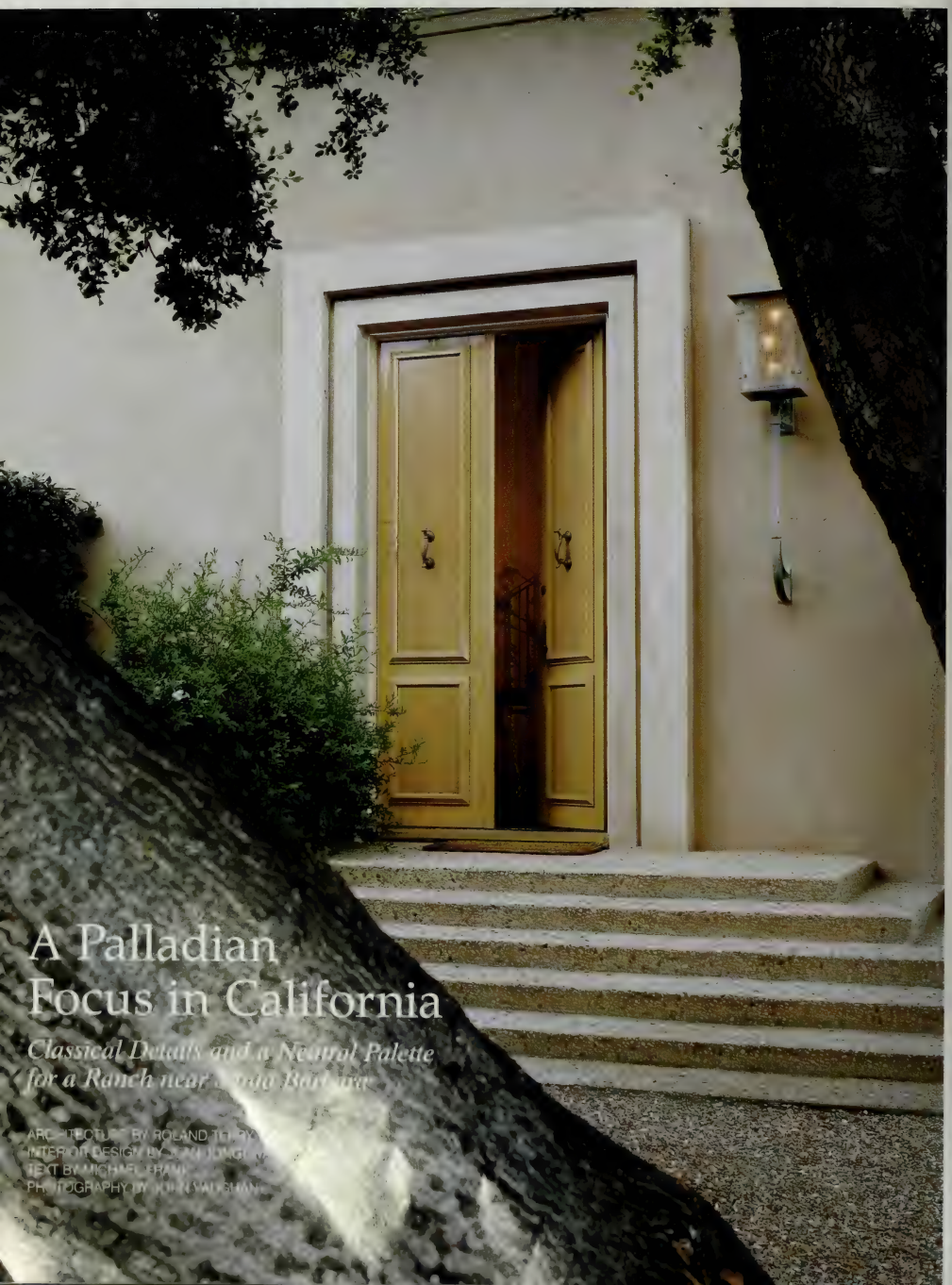
"By the time we realized Ireland was exactly where we wanted to live, she was very pregnant and couldn't travel, so I had to see the house by myself," Hurt continues. "It was still for sale, and when I got there I could understand why. If it had been sold by auction and everybody had come to see it on the same day, it would

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ABOVE: A mahogany four-poster dominates the high-ceilinged guest bedroom. Inner bed hangings from IAB. BELOW: Spanish terra-cotta tiles continue from the living areas to the kitchen to unite the spaces. "The entire *batterie de cuisine*—including honey drippers, porridge stirrers and pastry brushes—was purchased on a two-day gourmet shopping raid," says Anne Millais.





A Palladian Focus in California

Classical Details and a Neutral Palette for a Ranch near Santa Barbara

ARCHITECTURE BY ROLAND TERRY
INTERIOR DESIGN BY [illegible]
TEXT BY MICHAEL FRANK
PHOTOGRAPHY BY [illegible]



"My inspiration was Italian country villas, where there is a close relationship between the house and the site," says architect Roland Terry of a couple's house near Santa Barbara. OPPOSITE: Framed by a live oak, the formal entrance to the stucco house is distinguished by concrete steps. ABOVE: Tall double doors lead to the living room, in which a games table is surrounded by Directoirè-style fauteuils from Fontainebleau.

A SENSITIVE, almost reverent approach to landscape is perhaps the one denominator shared among architects and designers in the Pacific Northwest. Forests primeval, mountains wearing year-round skullcaps of snow, lakes swollen with rain, gorges cleft by fierce rivers: The dense, violent landscape induces awe in the people who dare to set houses in it, and this awe often emerges in the care with which they site their buildings and construct them out of indigenous materials, lots of wood and lots of stone, plus glass, of course, to keep that verdure constantly in view. But what happens when these same people shift their attention to the drier, gentler terrain of southern California? Consider a house in the Carpinteria valley near Santa Barbara designed by Seattle architect Roland Terry and decorated by fellow Seattleite Jean Jongeward for a California couple in which the wife is a native of the Pacific Northwest.

For both architect and clients, the land was crucial, and it deserves to be. The site, a hill above the town of Carpinteria, has wide and varied views: a ribbon of ocean, a patchwork of farmland, ascending and descending slopes of oak and chaparral, groves of lemon and avocado trees that are a ubiquitous reminder of the valley's agrarian existence. Indeed, it was as ranchland that the husband originally purchased the property, which he still farms and on which the wife's daughter now raises commercial field flowers, the crop slowly replacing lemons and avocados as the valley's most profitable product. "I used to summer in the area," he says. "At one point I decided this valley was one of the most beautiful places I'd ever seen, and someday I wanted to live here."

"Someday" began twenty-five years ago, when he purchased the land from the then ancient daughter of an early settler who had come to the Carpinteria valley after the Civil War, but it was only ten years ago that they moved to the area full-time. At that point the couple lived in a Victorian





"Because they had done so much traveling in Italy, the couple wanted it to have strong Palladian overtones—spacious but intimate and easy," says designer Jean Jongeward. In the living room, 18th-century Piranesi engravings are on the wall beside bookshelves encased in a Neoclassical door surround. On the low table is an 18th-century French sundial from Quatrain. Manuel Canovas linen canvas on sofa and skirted side chair.

farmhouse that was part of the property originally acquired by the previous owners. They were fond of the house and for a period considered expanding it instead of building, but gradually they succumbed to the hill and the view and the prospect of starting from scratch.

Jean Jongeward, who had designed the interiors of their former residence in Pasadena, introduced them to architect Roland Terry. "We visited his house in the San Juans [see *Architectural Digest*, June 1989]," the husband says. "I walked up to it, saw the sod roof and thought, This is a little too earthy for me. But when I walked inside, I realized that Terry was doing exactly what we hoped to do. The combination of driftwood pillars and eighteenth-century walnut paneling convinced me that he could balance the rough with the classical." The couple presented Terry with a list. What they were after was "the carriage house to a Palladian villa," as the wife puts it. They had simple needs: two bedrooms, a kitchen, a dining room and one great square classical common room. They wanted





OPPOSITE: A contemporary floral study is displayed above the post-and-lintel limestone fireplace in the kitchen. Terry designed the brass lantern hanging above the 19th-century country table. Lemon trees in planters stand in the garden. "It's a place for family and friends, but it's also uniquely paced for a couple," says Jongeward. ABOVE: Gold accents the neutral colors in the master bedroom. The Neoclassical painted chair is from Quatrain; Casella brass swing-arm wall lamps.

the winter but not the intense summer sun. They wanted gardens that felt like outdoor rooms. They wanted to save the oak tree, which at the time was more of an oak bush, that stood at the crest of their beloved hill.

Terry visited and was impressed with the site. "It has a wonderful outlook. That kind of hogback, looking in both directions, is very Italianate, and I understood at once that they envisioned a country ranch house with some fairly dramatic living space." He had just returned from a visit to the Po valley before he drew the house, and had Palladio in mind. Of the great architect, who is much, and carelessly, invoked these days, Terry says, "The marvel of Palladio's designs is that they were extremely simple—boxes, really—but beautifully proportioned. They weren't repeated or fussed up the way you see in some hands." He believes that rooms have to work as practical spaces but that they should also tell a story. "If you look carefully, you see that the living room could be full of columns—though I'm cautious about columns myself."

The architect made other classical allusions, including the fireplace, which he says is "my attempt to break away from the traditional"; the openings over the doors; and the round front hall, "which echoes the Pantheon, my favorite building, in a very small way." The wood ceiling, with its emphasis on intricate beam work, is both Italianate and of the Pacific Northwest, as is Terry's use of stone on the fireplace wall. "If you're not careful, with a classical palette you can get kind of rigid," he says. "That's where I think the influence of the Northwest is helpful. It helps relax the design."

When it came to the interiors, the couple presented Jean Jongeward too with a specific but relatively short list. "We wanted furniture to be large-scale but spare," says the wife. "And she knew, from working with us before, that I like neutrals." The agen-





"The site is a stunning sixty acres, and the grounds have intimate spaces as well as vistas of the ocean and canyon," says Jongeward. OPPOSITE: An iron arbor planted with Chinese wisteria serves as an outdoor dining area. French garden chairs accompany the limestone-topped table. ABOVE: A classical garden with lime trees and a reflecting pool offers a view of the hills.

da suited Jongeward. "Simplicity and neutrality—this is my vocabulary," the designer says. "Particularly there, when you're so conscious of not trying to compete with the landscape."

Jongeward was responsible for the design of the floors, which are a combination of stone and hardwood, Northwest materials once again; the textured rugs; and the introduction of subtle but very different styles of furniture that range from contemporary metal tables to eighteenth-century fauteuils. While visiting Paris she bought a period door surround, fitted it with bookshelves and then copied the design to fill the other corners of the living room. "The good thing about the house," she says, "is that it avoids the typical California look. It's simpler than a lot of California houses but complicated enough to be interesting."

The project took two years from the completion of the preliminary design. Although there have been additions since the couple moved in, such as the chandelier in the dining room, most of the house's recent evolution has taken place in the garden. "Terry laid out most of the hardscape," says the wife of the elegantly spare outdoor rooms, some paved with stone and some covered with grass and all limited in color to green and white. "But we've been doing more and more ourselves. We lowered the reflecting pool, we've added and subtracted plants. Our next project is to rework the garden off the guest bedroom." When the couple first moved into the house, there was a virtual bestiary of wildlife—mountain lions, foxes and deer and rattlesnakes—but there were few birds. That, interestingly, has changed with time. "We planted wisteria," the wife says, "and we have sprinklers and pools. Now we wake up to birdsong."

"I would never have done anything like it in the Pacific Northwest, because from the standpoint of material and finish it would be presumptuous," Roland Terry says. "But what it is and where it is are, I believe, a successful pairing of setting and style. It's become one of my favorite houses." □



ABOVE: *Nocturne*, Manuel Robbe, circa 1905. Aquatint; 13⅜" x 17⅞". Robbe is best known for his depictions of women rendered in his favorite medium, the aquatint. The romantic quality of Robbe's subjects evokes the spirit of the Belle Epoque, described by art historian Victor Arwas as "a style more than an era." Jeannot R. Barr, Inc., Northport, New York.





ABOVE: *Le Bassin des Tuileries*, Auguste Lepère, 1898. Color woodcut; 9¼" x 21½". A scene featuring leisurely strollers in the Tuileries Garden was characteristic of Lepère's late-19th-century woodcuts, which often showed Parisians partaking of their city's delights. C. & J. Goodfriend, New York.

Art: Belle Epoque Prints

Graphic Expressions of Cosmopolitan Life

TEXT BY DALE HARRIS

THE REVOLT AGAINST the academy that brought so much excitement to the French art scene during the 1860s is today associated almost exclusively with painting. Understandably, innovative canvases like Manet's *Déjeuner sur l'herbe* and *Olympia*, initially reviled by the establishment, have long since been elevated to a place among the foremost achievements of the age. Painting, however, was only one of the means by which the new aesthetic ideas were disseminated. Another was engraving. Baudelaire, who hailed the advent of a modernist sensibility—defined by the poet as a taste for "the ephemeral, the fugitive, the contingent"—included the print among its major forms of expression.

For Baudelaire, the significance of the print was its immediacy, the insight it offered into the workings of the individual creative personality. Etching, the poet noted, was a medium that glorified the uniqueness of the artist. Certainly, by the time Baudelaire's seminal article "Peintres et Aquafortistes" appeared in 1862, the graphic output of Manet had begun to reveal a new approach to printmaking: Instead of simply replicating his paintings in order to bring them within the reach of as wide an audience as possible—standard practice in the era before photography became the primary method of reproduction—Manet



ABOVE: *Portico of the National Gallery, London,* James Tissot, 1878. Etching and drypoint; 14⅞" x 8¼". Tissot's use of light and dark enabled him to capture the nuances of dress, fashion and attitude that characterized the Belle Epoque. The artist's portrayal of the daily life of London society helped to establish the Belle Epoque style and, according to Arwas, "fixed forever the look of the period." Fitch-Febvrel Gallery, New York.

RIGHT: *La Place Blanche,* Alfredo Müller, 1904. Etching and hand-coloring; 28⅜" x 20¾." The Italian-born Müller studied at the atelier of the celebrated portrait painter Carolus-Duran and, like Toulouse-Lautrec, belonged to the Société des Artistes Indépendants. Fitch-Febvrel Gallery, New York.

preferred to produce variants of them. In what were essentially reinterpretations of his original pictorial ideas, he created a series of new and autonomous works of art.

During the final decades of the century, the self-sufficiency of the print came to be universally acknowledged. While it is true that several of the finest graphics produced by James Tissot, a leading exponent of the medium, are nominally transcriptions of his paintings, many of his most notable prints represent so fundamental a modification of motifs already seen in his canvases that they can only be considered independent, if thematically related, works of art. In *The Portico of the National Gallery, London,* for example, the artist used the same eye-catching setting as in his *London Visitors.* By changing the cast of characters and their relationship to the viewer, however, Tissot produced an original print that was radically different in emphasis and meaning.

But the fact of the matter is that whether simply dupli-





Westminster Palace, Félix Buhot, 1884. Etching, roulette, aquatint and salt-lift ground; 11" x 15⅛". Soon after his 1875 debut at the Paris Salon, Buhot virtually renounced painting for engraving. Buhot was especially interested in the effects of the interplay of light and shadow, which is manifest in his misty evening scenes of London and Paris. Paul McCarron, New York.

cating his original work or reshaping it, Tissot invariably brought about a significant transmutation of his sources. Because his preferred medium as a printmaker was drypoint, a technique in which the design is cut directly into the copper plate and results in a burred rather than a clear line, the style of his graphics is looser than that of his highly finished canvases. In Tissot's prints, which, paradoxically enough, are often more painterly than his oils, the comparative indeterminacy of the forms conveys an air of intriguing suggestiveness, a penumbra of meaning that gives them a complexity often lacking in his paintings.

In the years after Manet's death, the range of techniques available to printmakers increased prodigiously. In 1879 Camille Pissarro, encouraged by Degas to experiment with various procedures in the making of graphics, created a version of one of his recently completed oils, *Wooded Landscape at l'Hermitage, Pontoise*, in which he combined soft-ground etching (a method that yields a grainy texture), aquatint (which produces a tonal rather than a linear effect) and drypoint. The result is a dazzling simulation in black and white of the coloristic range and lively brushwork of the original. With the rapid advances made after 1870 in the techniques of color etching, a medium in which Pissarro worked with pronounced success after 1894, printmakers could combine several techniques to achieve a remarkable, painterly richness.

Like Tissot, Pissarro was both a *graveur d'interprétation*, that is, a replicator of his own paintings, and a *peintre-graveur*, a maker of autonomous prints. From the late nineteenth century to the years preceding World War I, the period usually known, with justifiable nostalgia, as the Belle Epoque, a veritable constellation of artists whose main activity was the creation of original graphics gave the print a new and elevated status. The reasons for this transformation are several: the inspiration of the great Impressionist printmakers; the advances in technique during the second half of the nineteenth century; the expansion of the

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France's Château Bas

The Aix-en-Provence Castle and Winery of Georg and Irene von Blanquet

TEXT BY JUDITH THURMAN
PHOTOGRAPHY BY DANIEL H. MINASSIAN

PROVENCE WAS the Kenya of ancient Rome, the colonial outpost of choice for an empire's restless, well-bred sons. The first owner of what is now Château Bas in Aix-en-Provence immigrated to France in the time of Augustus and planted a vineyard on the steep, loamy hills of his estate. He built a villa with a Roman bath in the basement, and a temple of Diana, whose mossy ruins still overlook the château.

Centuries passed. The grapes continued to yield their fruity wine and the olive trees their oil. Under the reign of Louis XIV, a nobleman built his fortress where the Roman had raised his villa. The new castle had thick walls of blue gray stone and a cour d'honneur in the old style. Its four towers, peaked like a medieval hat, were root[illegible]

Château Bas, which is set in Aix-en-Provence in a historic grape-growing region, has origins dating back to pre-Christian times. ABOVE: The 18th-century château, with interiors by Jean-Louis Raynaud, is now the residence of a German couple, Irene and Georg von Blanquet. The latter, a descendent of the Huguenots, is the president of Gaggenau.

RIGHT: Attesting to the property's ancient roots are the remains of an Augustan temple of Diana that has been designated a historic monument. It sits on an axis to the entrance court to the château. OPPOSITE: One of the castle's four medieval stone-and-tile turrets stands sentinel over the private courtyard.







The von Blanquets set about upgrading and expanding the vineyards and introducing new varieties of grape.

Adding architectural interest to the central gravel court is an early-17th-century well-head surmounted by an arch framing a view of the greenery of the countryside beyond.

tiles—green and yellow like the rustic pottery of the region.

In the calmer and more voluptuous eighteenth century, Château Bas became the pleasure house for a titled family living in Aix. They came for the violet dusks and the cool nights; to hunt deer and to hear nightingales in the woods; to flirt, to sketch, and to picnic at the Roman temple. Sunlight flooded their pale salons, and above their doorways, elaborate stucco moldings framed sepia landscapes.

Not long ago, Château Bas changed hands once again. The latest chatelains are a German couple, Georg and



ABOVE: Georg von Blanquet sits at the wellhead with one of his dogs, Chipi. Situated in front of the estate's main building, it serves as the reception area for the grounds. The road at rear leads to the Roman temple.

BELOW: Fragments of structural carvings of varying dates are dramatic reminders of the area's rich history. Creeping lichen softens the rough-cut stone of a late-Corinthian capital.

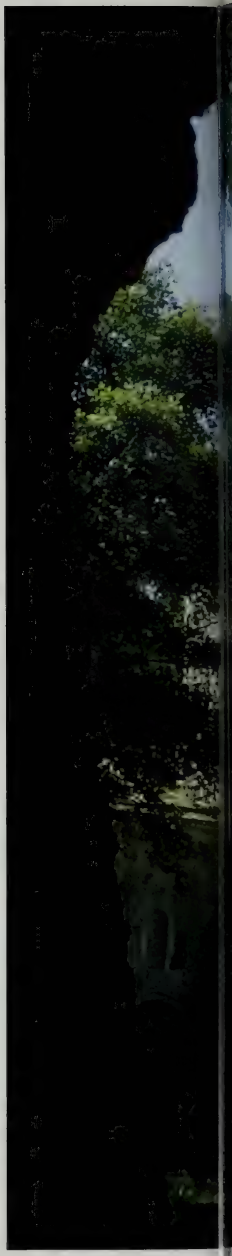


Irene von Blanquet, who manufacture sumptuous modern kitchen appliances in the town of Gaggenau. Georg von Blanquet had just sold his own family castle in the Black Forest because, in his words, "a highway was about to pass by the front door." He loves France and was shopping for a property whose vineyard had the potential to become important. "I wasn't looking for a *sans souci*. I wanted to buy some trouble." And so he did.

Von Blanquet's coup de foudre for Château Bas was followed by a period of sober reckoning. The park was neglected; the towers faulty; the house needed a new roof; and every mechanical system had to be modernized. At the same time, the couple set about upgrading and expanding the vineyards and introducing new varieties of grape. They also added new fermenting and cooling cellars and a modern bottling plant. They called their wine Cuvée du Temple.

When they were ready to decant it for their friends, the von Blanquets did not have to look far for someone





ABOVE: An arched entrance door is part of one of the château's oldest structures, a 14th-century fortified tower built on Roman foundations.

RIGHT: The ruins of the 1st-century B.C. temple of Diana rise in a clearing amid the verdant parkland. Still intact are the delicate carving of the temple's towering porch column and the refined pilasters of the cella.

who could help make the grand rooms of the château livable and inviting without compromising their integrity. Their neighbor Jean-Louis Raynaud is one of the most distinguished interior designers in France (see *Architectural Digest*, July 1979). More than that, he is the brother-in-law of the château's former owner, the comte de Libran, and he knew not only the history of the house, its quirks and secrets, but the provenance of every object in it.

Raynaud was called upon to be both designer and curator. He was working with furnishings and art from four centuries—"an embarrassment

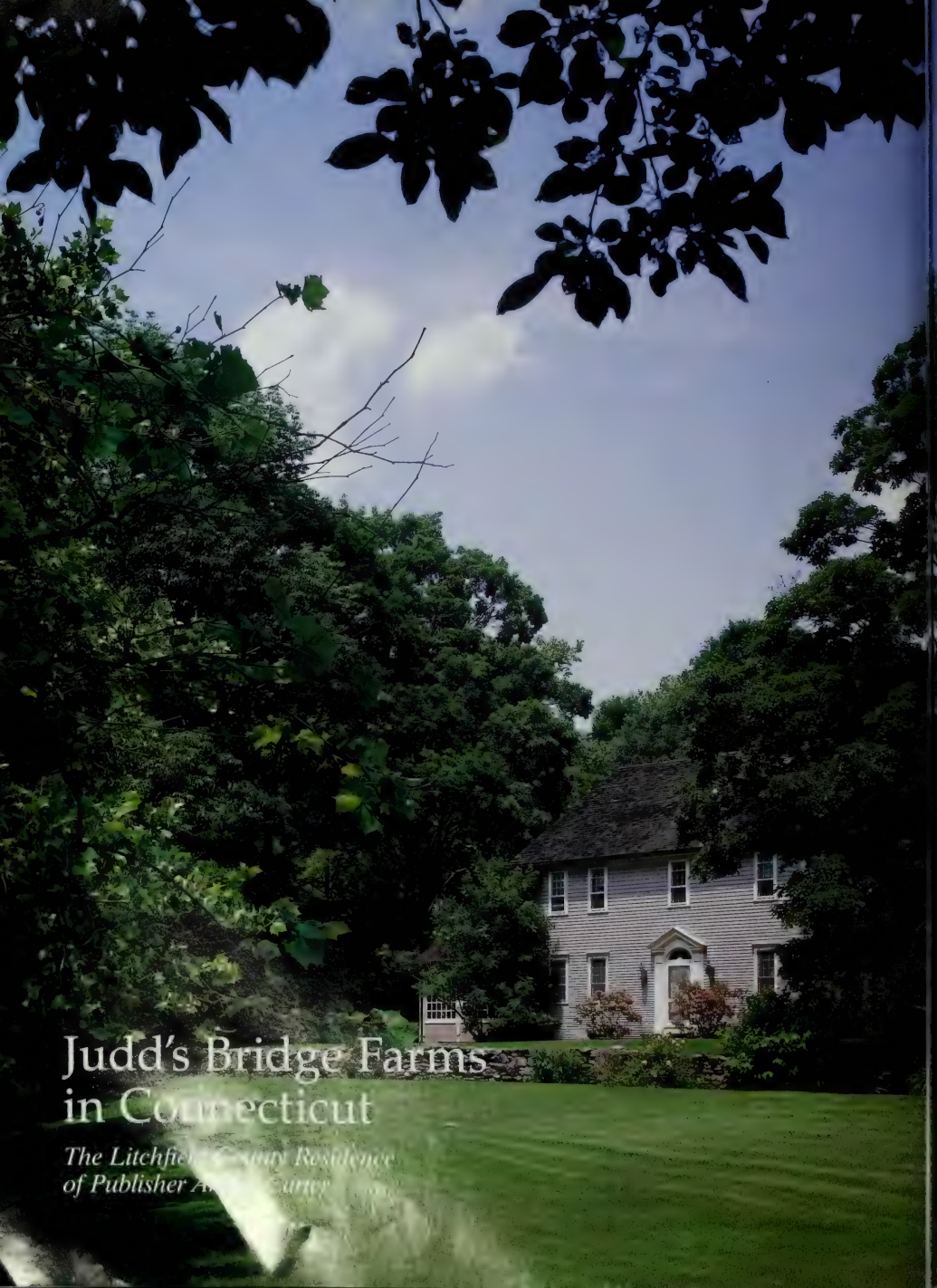


of riches," he recalls. Most of the antiques his clients had purchased with the château were Louis XV and XVI, but there were Empire beds and bureaus, armoires from the Renaissance, a set of Louis XIII dining chairs upholstered in petit point and heirlooms from the castle in Germany as well.

Although much work has been done, Château Bas remains unfinished. The second floor, closed for a hundred years, has only recently been reopened. The gardens, like the vineyard, are the project of a lifetime. Jean-Louis Raynaud speaks of his clients' "patience and courage." They insist on their own "simplicity." "You do understand that it was never really an elegant château," says Georg von Blanquet. "It was always rather solid and earthy. And that suits us, for we are solid and earthy too." □

BELOW: Possibly diminished in height by the earthquake that struck in 1909, the 14th-century square tower, with its original iron fittings, looms above the medieval battlements.





Judd's Bridge Farms in Connecticut

The Litchfield County Residence of Publisher Arthur Carter



INTERIOR DESIGN BY MARIETTE HIMES GOMEZ, ASID
TEXT BY JUDITH THURMAN
PHOTOGRAPHY BY DURSTON SAYLOR

"Owners and tenants embody the reasons for owning a place like this," says Arthur Carter, the publisher of *The New York Observer*, *The Nation* and *The Litchfield County Times*, of Judd's Bridge Farms, the 1,400-acre property in Connecticut where he and his wife, Linda, spend part of the year. In the early 1900s the original owner moved the main block of the house to the site from Salem, Massachusetts.



ABOVE: The floors, of wide, random pine planks, were preserved in the entrance hall. The electrified pewter-and-brass lamp is original to the house. A fanlight is set over the door.

SOME ENTREPRENEURS sink roots in a new town by joining the golf club. Arthur Carter prefers to start a newspaper. He and his wife, Linda, own residences in Manhattan, on Long Island and in Litchfield County, Connecticut, and Carter publishes a weekly in each locale. The rhythm and a certain trimness to the format—a fighting weight—suit his temperament. The latest of these ventures is the unsparingly witty and opinionated *New York Observer* ("Manhattan needed a local paper," he says simply), which was inspired in part by the wildly impious *Canard Enchaîné* of Paris. He also publishes *The Nation*, *The East Hampton Star* and *The Litchfield County Times*.

"Arthur Carter invented Litchfield County," says one of his weekend neighbors. Carter laughs when the remark is repeated to him, but he doesn't disagree. "I moved here thirteen years ago, before you could buy





ABOVE: As throughout, designer Mariette Himes Gomez, who has worked with the couple before, incorporated a muted palette in the living room. "It complements the New England paneling." Arthur Carter has been collecting the pewter oil lamps for 38 years. The club chair fabric is from Clarence House. Sultanabad carpet is from Stark.

four kinds of balsamic vinegar at the country store. If you told someone at a New York dinner party that you had a house in Litchfield County, they looked blank. A year later I started publishing the *Times*. Connecticut had disbanded county government in 1955, and this part of the state had lost its regional identity. I envisaged a paper that would create a new one: a paper that would define a market and a local culture and give the county's twenty-six towns a coherent image. And it's done that."

The road to the Carters' property, Judd's Bridge Farms, winds up a steep hill, along a scenic ridge, past meadows, orchards and a cluster of new houses ("You can't stop progress," Carter notes), before descending into a wooded valley, where it turns to dirt. A trout stream runs beside the main house, and a large iron ring that looks like a Zen sculpture but was once a dinner gong stands at the entrance to the driveway. Carter's son, Jon, an architect, designed a handsome gazebo and a wall of trellises for the garden, and he built the swimming pool inside a raised foundation of old stones. A short walk down the road brings one to a complex of barns, silos and farmhouses, and here the grandeur of Carter's enterprise becomes apparent. He breeds dairy cattle and grows feed on fourteen



Honey-colored pine paneling continues in the breakfast room, which features such English antiques as a cylinder-top desk and a pedestal table. "The morning light is so lovely in the room that we have our daytime meals there," says Linda Carter. Through the door at left is the potting room and solarium. Upholstery fabric on the settee is from Manuel Canovas. The carpet is a Kirman.

hundred acres—"half pasture, half woodland, and nearly twice the size of Central Park," he offers helpfully.

Judd's Bridge was, in fact, the largest dairy farm in Connecticut, and it boasted its own station on the rail line that connected the Berkshire foothills with New York. Arthur Carter bought it from a family named Metcalf, who had consolidated twenty-eight small farms in the valley into one vast property in the early part of the century. "They had a vision of family life from another century," says Linda Carter, "with a main house and its satellites inhabited by all their children and grandchildren." As it turns out, the new owners have inherited the vision along with the property. Three of the Carters' six grown children (five his, one hers) have begun to renovate houses on the farm for their own families. "Our reunions here," says the publisher, "are a sacred ritual for all of us."

The former owners had also disassembled their ancestral homestead in Salem, Massachusetts, and moved it by boxcar to its present site in Connecticut. A decade later they added a baronial great room to the pre–revolutionary war wood house, along with a wing of gracefully proportioned reception rooms paneled in English pine, a floor of bedrooms and a small solarium and potting room with a brick floor. The couple didn't feel the need to make structural changes, and the décor, says Carter, "evolved piecemeal." He smiles at the suggestion that his two dogs—aging Labradors named Genie and Chamois, one chocolate and one golden—dictated the color scheme. "I never thought of it, but it looks that way. Actually, it was Chamois who brought us up here. I had come to buy a puppy at a kennel not far away, and the breeder told me that a big working farm had just come on the market. I never shopped around for another property. 'This is it,' I told myself. It was serendipity."

Carter had the maturity to recognize serendipity when he found it. He had already lived several lives by the time he and Linda—newly married—took title to Judd's Bridge. Until the age of twenty he was studying to be a concert pianist. At Brown University he majored in French literature, "thinking I would teach—if not literature, then something." After a stint as an officer in the Coast Guard, he took an investment-banking job at the firm of Lehman Brothers. "I didn't know what the hell they did, but I loved it." He then went back to school for a degree in business, and for the next two decades he made his fortune on Wall Street in, as he puts it succinctly, "acquisitions." During this period he also acquired working farms in Florida and Tennessee and taught a course







ABOVE: In the master bedroom, Mariette Himes Gomez enlisted a local cabinetmaker to create bookcases that would match the existing wood. A farm table holds family photographs. An American lowboy is beside the bed. The drapery fabric is from Christopher Hyland. English needlepoint carpet from Stark.

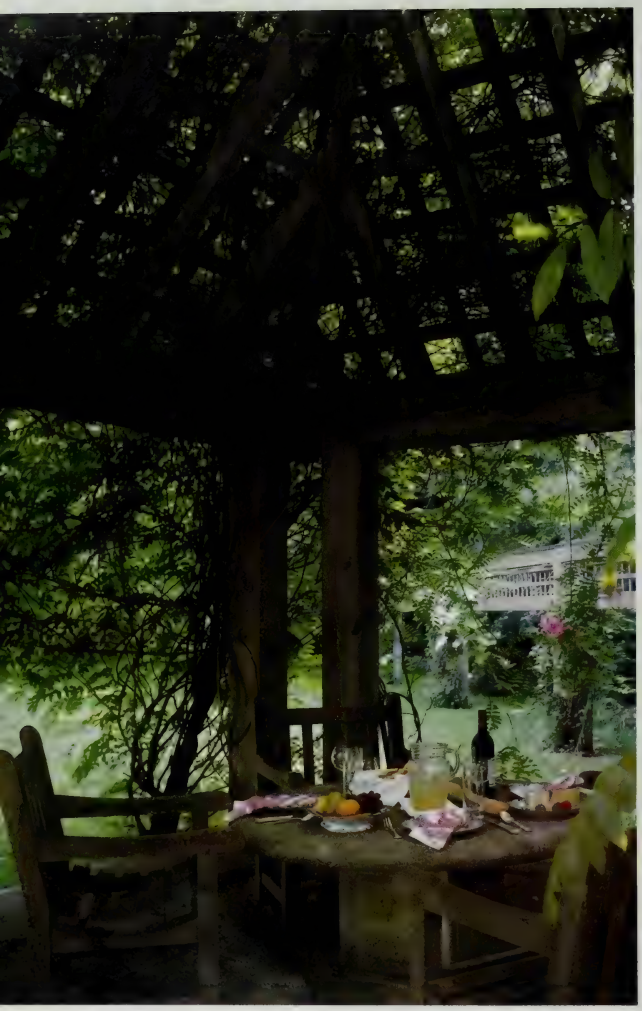
OPPOSITE: The great room, a later addition to the house, is often used for large gatherings. Sconces are from the now defunct Manhattan restaurant Maxwell's Plum; hand-colored prints from *Punch* are hung on the walls. The low table is a Billy Baldwin design. Club chair upholstery from Henry Calvin Fabrics. Clarence House teal fabric covers the ottoman.

"I moved here before you could buy four kinds of balsamic vinegar at the country store."

in philosophy at New York University. It was called Hard Choices and was based on seminars at Brown and Harvard that examined the concept of justice in a social context. Carter expanded the discussion to include issues in business and economics, about which he knew a great deal, and personal relations, a field in which his wife has been his mentor. In addition to her private practice as a family therapist, Linda Carter is the director of the Family Studies Unit at the New York University Medical Center and a clinical associate professor in the department of psychiatry. "The newspapers are my night job," she says with a laugh. "If I didn't love my own work so much, I could imagine doing that full-time."

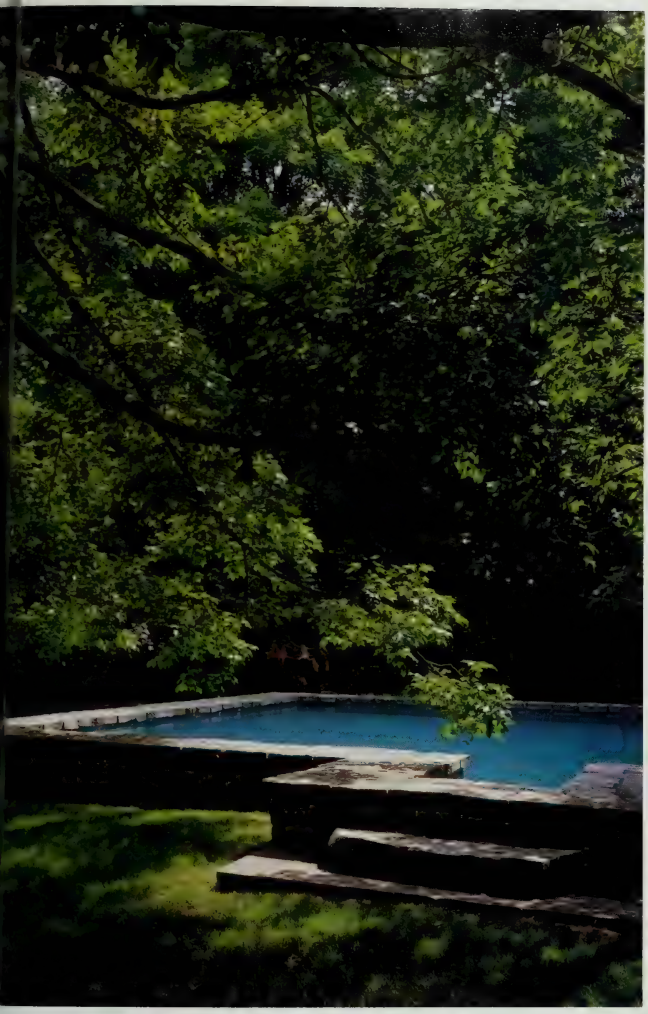
Arthur Carter's vigorous icono-

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ABOVE LEFT: A wisteria-covered gazebo designed by Arthur Carter's son, Jon, is set aside for alfresco lunches. ABOVE RIGHT: Jon Carter also constructed the swimming pool within a raised stone foundation near the main house. Genie, a Labrador, sits beneath leafy chestnut trees at left. Elsewhere on the property, several of the Carters' children have begun to renovate residences for themselves and their own families.



Arthur Carter had already lived several lives by the time he and Linda took title to Judd's Bridge.

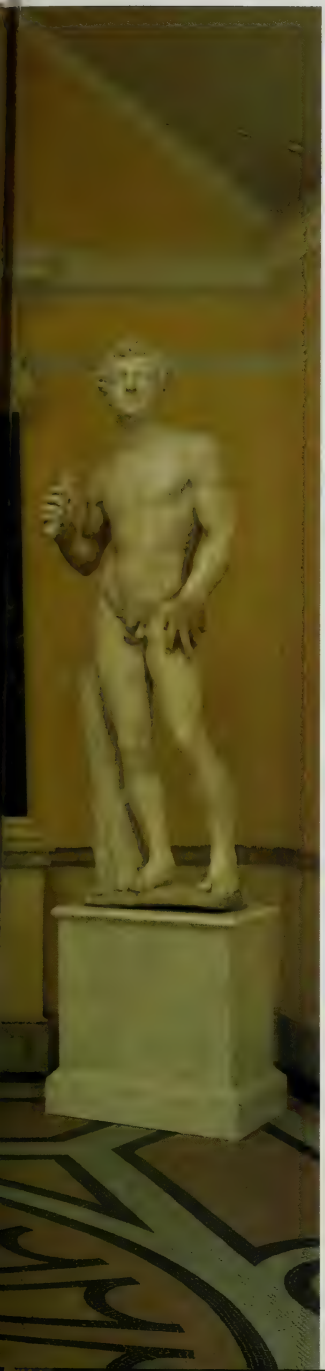


The couple spend their summers by the shore. "When the end of June comes, it's hard to tear ourselves away," says Linda Carter. "Everything is so lush here." ABOVE: A gong is suspended near the entrance to the farm.



At the beginning of the century Judd's Bridge was consolidated from 28 small farms into the largest dairy farm in Connecticut. Arthur Carter still breeds dairy cattle on the property. ABOVE: Chamois, another Labrador, rests beside a stone garden ornament at the front gate.







For London art and antiques dealers Patricia and Alex Wengraf (above, beside Alexandre LeBlanc's 1838 *View of Potenza* and an Empire mantel clock), a Georgian residence at the city's southern edge offers a historic setting for many of their favorite pieces. The mansion was built in 1798 and renovated circa 1850. LEFT: Baccio Bandinelli's circa 1516 *Young Hercules* is joined by Antonio Canova's circa 1822 *Venus Italica* in the hall. The compass pattern on the 1820 mosaic floor evokes the nearby Greenwich meridian. The crystal-and-gilt-bronze chandelier is Napoleon III.

The Art of the Dealer

Alex and Patricia Wengraf's London Collection

TEXT BY DONALD SPOTO
PHOTOGRAPHY BY DERRY MOORE

A SHORT DRIVE from the clamor of Piccadilly Circus and the bustle of Oxford Street on London's southern edge is a Georgian mansion built in 1798 by the earl of St. Germans. Surrounded by a simple gray wall, the house is set on an acre of sloping lawns, lush foliage and thriving succulents adjoining a large heath. It is an astonishingly rural setting: Flocks of birds perch amid the brilliant flow-





ers in the garden, and occasionally a fox leaps over the wall to the forest nearby. Since 1986 the house has been both a residence and work space for Alex and Patricia Wengraf and their family. Alex Wengraf trained as a surgeon, but his father and grandfather were art dealers; Patricia Wengraf studied commerce, but she enjoyed buying sculpture in her free time. Eventually, they abandoned their former fields, and for years they have been successful art and antiques dealers in London.

The mansion's previous owner was delighted to find buyers who wanted to restore much of the original detailing and to fill the place with art and antiques. The Wengrafs were looking for a family residence where they could live and work, entertain and relax, as well as store and exhibit their collections. "Here we can display our most massive current pieces, objects that won't fit in our London gallery," Alex Wengraf explains. One has only to stand in the entrance hall to find two examples—huge marble statues of Venus and Hercules.

"In about 1820 the house passed to the fourth son of the second earl of Dartmouth," says Alex Wengraf. "He was Admiral Sir Arthur Kaye Legge, and the first of the alterations was made when he added a small ballroom." Three decades later the house underwent more extensive changes when the southernmost boundary of the estate was sold to accommodate a new railway line. At that time, the entrance was moved to the northern side of the house, and the hall was expanded. "The house passed by descent and by leasing arrangements," Wengraf continues, "with various members of Parliament in residence.

The drawing room features a circa 1700 landscape by Jan Frans van Bloemen and *The Beheading of St. John*, from circa 1390. Atop the circa 1700 Florentine console are, from left, a 19th-century Italian dragon, a 3rd-century marble head of Bacchus, a mid-17th-century putto by Georg Schweigger and an early-18th-century bust by Massimiliano Soldani. The carpet was made by Judy Elliott Designs and Interiors from a design by Patricia Wengraf.



A 1571–74 marble statue of the Fata Morgana by Giambologna is in the library, which was once a small ballroom and later a conservatory. "The Wedgwood-blue paint is authentic for the period," says Patricia Wengraf. Sir Henry Raeburn's *Portrait of Mrs. Catherine Duncan* is over the mantel. Resting on the floor is Gerrit van Honthorst's *The Penitent Magdalene*. The table at center is 17th-century Spanish. The circa 1700 Wanli-style bottle vases are from Frankfurt.

The Wengrafs were looking for a family residence where they could live and work as well as store and exhibit their collections.



In the dining room, a pair of 19th-century porcelain figures after models by Konrad Franz Linck flank a circa 1650 still life by Pieter Claesz and Roelof Koets I. On the table are Restauration candelabra, an Empire gilt-bronze centerpiece and a set of four parcel-gilt salts by William Elliott. The hand-painted wallcovering has a sponged finish. Dinner plates are from Richard-Ginori.

One of them caused a bit of a stir—he was the first lord of the realm to disclaim his peerage."

Although the nearly two-hundred-year-old mansion has had owners with differing tastes, the building itself was remarkably sound. But there were difficulties in restoring the house. "We wanted the old central heating kept," Patricia Wengraf says, "and that meant certain rearrangements here and there—a bath had to be added, and some modifications were made to give us more kitchen space and guest quarters. But we had nothing to do structurally. In that regard, there were no headaches."

But the couple found considerable water damage, "especially in the master suite, which is a completely separate room on the top floor," Patricia Wengraf explains. "That remedied, we set about removing the Victorian additions—a Neoclassical ceiling painting had been covered by layers of wallpaper, for example."

Once the repairs and restoration were complete, the couple set about redesigning the interiors. The function of the rooms determined the colors. The library, for instance, serves as a work space (complementing the Wengrafs' gallery in central London). The room had been a small ballroom and then a conservatory, and the Wedgwood-blue paint on the walls and ceiling is appropriate for 1800. And the terra-cotta hue in the dining room—once two chambers with different ceiling heights—is dramatic in daylight and warm by candlelight.

A rich eclecticism prevails throughout. "It's not often remembered that English houses traditionally included works in a variety of artistic styles from different periods," Alex Wengraf says. "Of course, this is often dictated as much by necessity as by creed. The total number of genuine eighteenth-century chandeliers now extant in the world is less than a hundred, for instance, so they're hard to find. Here we make no effort to have everything consistent—we strive for a



Antique fabrics such as a 17th-century tapestry and a late-16th-century Portuguese altar frontal underscore the vintage air in the master bedroom. Above the bed are two Venetian illustrations from the late 17th century; Mstislav Doboujinsky's 1926 watercolor costume design hangs at left. The Victorian whatnot holds late-17th-century Flemish figures of Mary and Saint John, a circa 1900 head by Adolf Pohl and a gilt-bronze clock from the 16th century. Below is a bronze oil lamp by Severo Calzetta da Ravenna.

gathering of greatness in every era."

Patricia Wengraf elaborates, "An obsession with one period and one style in art shows, I think, a narrowness of imagination. Rooms filled in such a spirit look like part of a museum, and this is, after all, our home. The furnishings, the art, everything, should really be enjoyed, lived with. In this way, we hope our children learn the broadest possible visual vocabulary."

The Wengrafs travel widely and often in Europe and America, acquiring art and antiques at auctions and estate sales, then selling to private clients as well as to museums. In London, they savor the solitude of their residence, enjoying alfresco meals in the garden. "When people are slogging across a hundred miles to get out of the city, we stay here with no journey to make," says Alex Wengraf. "There are half a million people nearby, but you can't see or hear a thing, it's so peaceful and quiet."

"We're in modern London," Patricia Wengraf adds, "but we're also in the country. It's a remarkable combination—a family house with character, history and comfort." □



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Southampton Outbuilding Becomes a Retreat
continued from page 111

case, only the owners are staying there, they can also feel sheltered and at ease, reading before the blazing fire in winter or, in summer, enjoying, through the opened doors, the four-acre wooded park outside.

While the residents—with Hodgins as their willing accomplice—have done everything to guarantee their own privacy, they have generously ensured the same consideration for their guests. Both the husband and the wife have small studies upstairs where, even on their weekend break, they can devote themselves to their various professional and private pursuits. Guests have the same opportunity, for the four upstairs guest bedrooms are cleverly distinct and well proportioned.

The couple are enthusiastic and knowledgeable collectors, and their New York apartment houses an enviable array of art. For the Southampton house they chose mostly prints. Their intention was to maintain the unpretentious tone of the whole. "Grand paintings would be disturbing in this house," the husband says.

Hodgins and his firm had four months to do the entire job. During the last month there was a review

Hodgins had four months to do the entire job.

with the owners, and final suggestions and decisions were made. Then the couple tactfully went away and Hodgins worked intensively on the last details. "We needed every minute," he says, "for hanging draperies, getting floors polished. And we finished just hours before they returned, with suitcases, to move in. We had a very festive, celebratory lunch, then we all left." Two days later the residents' complete family—about forty in all—arrived for a reunion. A few days later the house began its new life as the easygoing refuge of two busy people. □





Joseph Helman's Apartment in Rome
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theme; and a small Enzo Cucchi painting displayed over the entrance staircase proposes a view of St. Peter's inside a light bulb.

"This city has always been the home of great art," says Helman. "I like the idea of bringing these modern pieces, the Kellys and the Lichtensteins, into a place that has had so much influence on the history of art." Rome is also home to the legend of Beatrice Cenci, whose decapitation in 1599 inspired a famous painting in the Palazzo Barberini once attributed to Guido Reni.

"The Cenci were among the richest Renaissance families in Rome," explains Helman. "Beatrice's grandfather had been the tax collector for the papal states, so neither he nor her father, Francesco, was very popular. Francesco, however, was really a cruel and perverted man. He mistreated all of his twelve children, and after trying to rape Beatrice he locked her in a tower. She then conspired with her brother and stepmother to kill him. They drugged him, hit him over the head and then tried to make it look like an accident by pushing his body over the balcony. But they were found out by the papal investigator, tried and sentenced to death, in spite of a public uproar supporting a plea of justifiable homicide.

"Before the execution they were paraded through the streets in a cart as far as the bridge in front of Castel Sant'Angelo. The brother, Giacomo, was drawn and quartered. Then Beatrice and her stepmother were beheaded. Beatrice was twenty-two."

Helman, who has three daughters, says he is not superstitious, but he leaves out of his narration any reference to the spirit of Beatrice Cenci, which, according to popular legend, returns often to visit the rooms where the unfortunate plot that ended her life was hatched. "People have mentioned a ghost," he confesses, "but we haven't seen her yet." What if she does drop in? "Well," he says, raising his eyebrows, "we hope she likes what we've done to the place." □



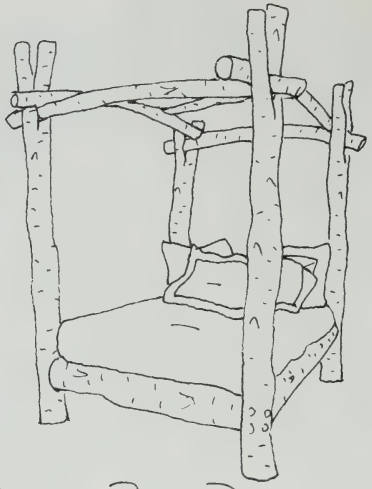
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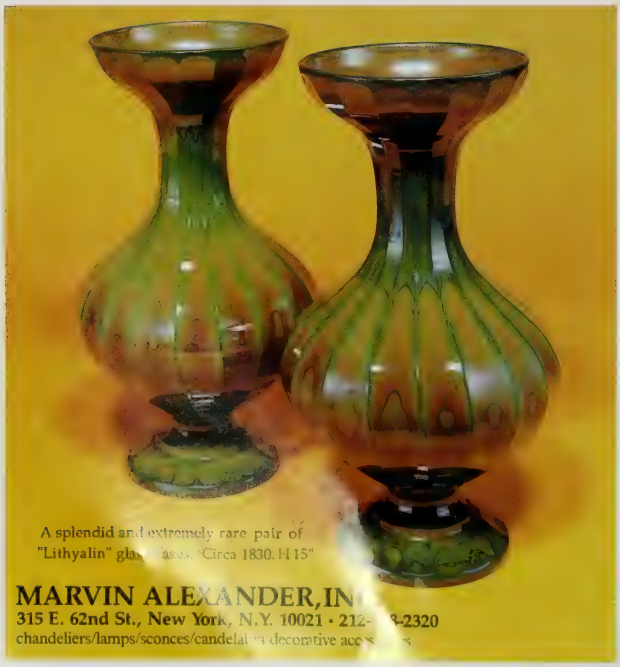
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A Designer's Opulent Apartment
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contain. The kitchen, like everything else in the apartment, is enormous, and even the staff dining room conforms to the same aesthetic rigor as the rest of the house.

But perhaps the most singular room is the *lingerie*, where scores of lace tablecloths and precious sheets lie carefully labeled in closets as if they had been there for generations.

"I have a shaggy-bear side to me that doesn't quite go with all this lace," comments Pinto. "As a rule, I reserve it for guests. Nevertheless, I have to admit that above all other refinements I treasure those of the bed. We spend eight of every twenty-four hours in it, so the bed must be a primary consideration. Similarly, I set a very high value on everything to do with the table.

"No doubt my mother played a vital role in forming my standards for what she used to call 'the heart of the house, which nobody can see.' She was a woman who had charming taste, who helped me to share her own original philosophy."

Pinto was born into a wealthy bourgeois family in Casablanca. His Spanish and Argentine origins have endowed him with a courtly manner, a convivial attitude toward life and a knack for sharing happiness. His adolescence was spent in the cosmopolitan atmosphere of his birthplace, and it left him with an enduring love for the unexpected.

"I want to travel everywhere, work everywhere. I'd like to spend a couple of months in India, for example, or live awhile in the United States, which fascinates me. In any case, I want to give less and less of my time to mundanities and more and more of it to real friendships. My life is very much a family one, what with my sister, the people I work with and my few really intimate friends. Although I am always questioning and challenging myself, I think I am more lucid and happy than I was twenty years ago. For any creative person, the important thing is to preserve a form of equilibrium." □

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vival crown. Until midcentury, jewelry design reflected a widespread public enthusiasm for the Middle Ages. The fashionable made pilgrimages to ruined abbeys, recited medieval ballads, and attended balls dressed as characters from Sir Walter Scott's *Ivanhoe*. Viollet-le-Duc's restoration of Notre-Dame and the Gothic Revival style selected for England's Houses of Parliament helped inspire an architectural element in jewelry design. Medieval trefoil, ogive and semé patterns in gold formed the frame for sculptural jewels in the "Troubadour" and "Cathedral" styles. Minstrels, knights and crusaders set in high relief against enamel backgrounds presented a fantasy vision of the age of chivalry on jewels made by Froment-Meurice, while architect-designers such as Burges and Pugin relied on Gothic script and gemstones to produce less sentimental creations.

Interest in Renaissance Revival jewelry appeared at the same time as the neo-Gothic taste but lingered until the end of the century. The Renaissance style was above all that of the new financial elite. As early as 1836, Heinrich Heine noted that "the Renaissance is now the fashion in Paris . . . as far as the decoration of the Rothschild Palace is concerned, everything which is reminiscent of the spirit of the 16th century, and which the money of the 19th century can pay for, has been gathered." Jewelers derived ideas from new editions of Renaissance pattern books and from jewels depicted in paintings by such masters as Holbein, Raphael, Perugino and Botticelli. A craze for a jewel known as the ferronnière was inspired by a da Vinci entitled *La Belle Ferronnière*. Worn by the fashionable with their hair parted in the middle and with long corkscrew curls at the sides, the ferronnière was suspended from a ribbon against the forehead. Craftsmen also made careful copies of jewels found in the Louvre, mounting baroque pearls in gold and enamel to suggest winged dragons or seductive Olympian goddesses. More typically, neo-Renaissance goldwork was less faithful to period originals. The Devonshire parure, worn by the wife of the British ambassador at the coronation of Czar Alexander II, astounded the Russian court with its design. Theoretically of Renaissance—"Holbeinesque"—inspiration, the parure was actually a composite of Renaissance, medieval and classical themes.

Classicism returned with a vengeance beginning in the 1850s with the introduction of the Archaeological style. Originated by the house of Castellani in Rome, this was the most important revival of the nineteenth century. Major finds in Egypt, Etruria, Magna Graecia and the Crimea and the formation of collections of ancient jewelry at the Capitoline Museum, the Louvre and the British Museum provided jewelers with intense stimulation. Castellani and followers like Carlo Giuliano in London went to extraordinary lengths to rediscover the ancient techniques of granulation and filigree work. They scoured the writings of Pliny and Theophilus and sought out craftsmen in remote Umbrian villages where goldsmithing traditions were said to descend from the Etruscans. The jewels they created often incorporated newly excavated cameos, beads, scarabs and coins and are tours de force of the goldsmith's art. A typical classical-style fringe necklace made by Giuliano with granulated ornament might involve the application of over one hundred thousand minute granules of gold and the hard-soldering of thousands of larger linked pieces. The aesthetic integrity of these jewels did not pass unnoticed. For William Burgess, the Archaeological revival meant that at long last an artist could "pass a jeweller's shop without shutting his eyes."

Given the extraordinary popularity of Archaeological jewelry, it seems that virtually everyone kept his or her eyes wide open. Mrs. Henry Adams wrote home to an American friend referring to Giuliano as one of the "enormous" "daily temptations of London." Elizabeth Barrett Browning and Robert Browning were faithful customers of Castellani in Rome, and artists such as Sir [illegible] Poynter and Sir Lawrence Alma-Tadema frequently turned to Giuliano for jewels to use in their idyllic canvases depicting Greek and Roman antiquity. Though hardly an avant-garde style-setter, Queen Victoria commissioned a series of articulated silver Archaeological-style necklaces, one of which she presented to the Swedish soprano Jenny Lind as a mark of favor.

Usually fashioned of gold and semiprecious gems, Archaeological revival jewelry was nonetheless often preferred to jewelry set with more precious stones. For Ingres's celebrated portrait of the princess de Broglie, the princess chose to wear a sumptuous satin gown covered with Second Empire frills and a large gold Byzantine bulla pendant at her neck. Interestingly, she so prized the Archaeological revival jewel that she allowed it to supplant a far more valuable pearl necklace that she has twisted around her wrist. In a similar way, the countess de Castiglione, Napoleon III's mistress, abandoned her famous diamond collection and posed in an Ionic chiton and an Etruscan-style parure for an 1864 portrait sculpture. Nor was the rage for Archaeological revival jewelry limited to the social and intellectual aristocracies. One of the Giuliano firm's best customers was a well-off but decidedly bourgeois family of guano merchants from Bristol.

The nineteenth century is all too frequently associated with shoddiness of manufacture and poverty of design. Often forms are exaggerated, embellishment is excessive and historical inspirations are misunderstood and misapplied. Created on a small scale by craftsmen of high accomplishment, Revivalist jewels remain the great exception to this rule. They open windows to fantasy and doors to worlds long past. Ornaments of special allure in their own time, they retain their power to illumine our lives as well. □

Creating a Habitat for Nature in Hampshire, England
continued from page 145

and the water has rarely been clouded with algae.

A good system of roots—bamboo, polyganum, ferns—stabilizes the banks, and water-loving plants, including a primula that Saunders had developed at Longstock, add color. In contrast, the banks of the river next to the pond have been left as long grass. The trout like it that way. They feed off the weeds in the water and feel secure with something tall along the bank. Fishermen like it that way too—they have cover behind it.

Aside from a few chairs scattered about, nothing that would interfere with the landscape has been added—no fences, no sculpture, only a bridge over the pond, entwined with wisteria, an idea borrowed from Monet's garden at Giverny, but made with a higher arch for a view of the water underneath. It was meticulously crafted by father-and-son furniture makers who used pegs rather than nails for the mortise-and-tenon jointing.

Miller restocks the pond with minnows every year for the kingfishers. Wild swans, Canada geese, mallards and moorhens also fly in. "The aim is not to domesticate birds," he says, "not to look after them so well that they are dependent on us, but to encourage them to make themselves at home. We get along with everybody. This is living as part of the river."

The house is so close to the river that the Millers can listen to rain falling on the water at night, can have breakfast with the morning sunlight sparkling off the river and up onto the kitchen ceiling, can hear the trout rising to feed at midday. That is when Miller reaches for a rod from his collection of antique split-cane fly rods and steps out the door for some of the best fly-fishing in the world.

The River Test is special, a chalk-stream with just the right alkalinity to support the plants that support the insects that feed the fish. Dry-fly-fishing was developed here, and the Houghton Fishing Club is known as the oldest and most renowned club of its type in the world. It has the fishing rights to about fifteen miles of the Middle Test, including the banks opposite and to either side of the Millers' garden, which border some of the most revered and protected water in England. Mick Lunn notes, "My job was to tend this particular stretch of the river as a gardener would tend a garden, giving it a bit of trim, clearing the weeds to control the flow, planting trees to give shelter to the flies but not letting those trees get too tall to the west, where they would block the light for the evening rise—giving the river a bit of 'bespoke tailoring' for the fishing gents."

The club has only twenty-four members at any one time. Kings and queens, presidents and prime ministers, all consider themselves lucky to be invited as guests. When Eisenhower needed a break from the tensions of planning D day, he went fishing with the Houghton Fishing Club.

Miller benefits from Lunn's superb care of the river, and when club members occasionally fish the opposite bank he enjoys the scene, calling it "a moving landscape of gentlemen and their gillies in tweed."

A bridge is entwined with wisteria, an idea borrowed from Monet's garden at Giverny.

For the fishermen across the river, the pleasure is reciprocated. Recently the lord mayor of London commented on how much he had enjoyed watching Miller's water garden develop. Lunn repeats the praise. "I can't visualize what it was like without his garden here," he says. "It's part of the landscape now."

"That," says Miller, "is a fine compliment. Ultimately that was exactly what we wanted to do." □

Edward J. Brown's East Side Apartment
continued from page 151

ones who were between galleries.)

For the dining alcove off the living room, Roland Lee designed a banquette that also serves as a daybed. Here the walls are upholstered in black-and-white-striped linen, and draperies of the same material set the room apart so it can function on occasion as a guest bedroom. A Martha Alf pencil-drawing still life of three pears hangs on the wall, the fruits projecting psychological stances. "She's an artist who's coming up soon," Brown predicts. "She did toilet paper rolls, that was her fame—she did them in all different colors."

From the bedroom one gets a glint—"a leper's squint" in a famous novelist's phrase—of the East River. An early Warhol drawing of an epicene young man looking pointedly away from a female bust, two Calder lithographs, a Pascin watercolor, a mauve Stamos sun-box—"Stamos and I were born at the exact same time on the same day of the same year," Brown offers—a Braque lithograph and a painting of a baby with goat feet by South African artist Eugene Jardin all collect on the walls. If the 1930s Art Déco desk once did duty in theatrical producer Irene Mayer Selznick's office, the little sofa actually sat on stage in the original Broadway production of *Who's Afraid of Virginia Woolf?* "It was maroon then," Brown confesses. "Uta Hagen comes in and says, 'What a dump!' then goes and sits down on it." The Lee Krasner oil of a beach scene was given to Brown by the artist after he and Clinton Wilder rescued a painting of Jackson Pollock's for her from a rat-infested outhouse on her East Hampton property that she had been afraid to enter alone. "I pleaded with her to let me restore the picture," Brown says. "Later she did let me restore some of her own paintings."

Recently Edward J. Brown held his first big cocktail party in the new apartment. "Nothing was broken, nothing was stolen, so I guess it wasn't what Albee would call one of my routs," he laughs. □

RCHITECTURAL DIGEST VISITS OBBY SHORT



'...this place is primarily for me. It's about solitude. I live informally here." –Bobby Short

Simplicity is almost always the product of rigor, and in Bobby Short's apartment it reflects a fairly drastic triage of beloved objects and collections amassed over twenty years. Getting rid of things, he admits, was a wholesome necessity for someone who is, at heart, a sentimentalist. "It's difficult for me to resist what I find attractive, and hard for me to part with it once it's mine. But I hate clutter with an equal passion."

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mpany with the wonderful name of e Life Enhancing Tile Company, d sofas that make possible the best ury of all, good talk.

In Ireland there is time for Hurt to t back to his accomplished paint- g. There is time for the simple plea- es of watching Sacha and the dogs mper under the low branches of apple trees and, when the weath- turns Irish, just putting on a coat d walking in the mist. Dublin is an ur and a half away, but he wouldn't nd if it were twice that distance, so ch does he value this spot. "And, in y case," says Jo, "life is not as quiet you would think. We used to have epy weekends in London. Now n says to all his friends, 'Come and us in Ireland,' and the place is nping. Because it's such a distance travel, people usually stay at least days, which accounts for our tra- ion—everyone cooks at least one al while they're here and leaves recipe in the visitors' book."

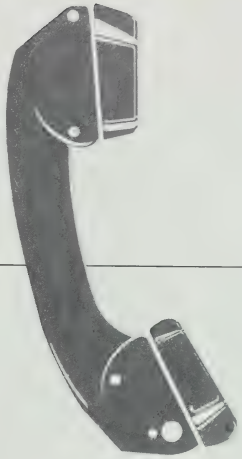
Their fondness extends to all the bles of Irishness: the man cutting f along the roadside who, when rt asked him if he was on the road Galway, confirmed that he was on right road but forgot to mention t he was going the wrong way; or ndergast the butcher, recommend- by all but difficult to find because shop sign reads Murphy; or the pkeepers who inquire of visitors, erever from, "How long are you ne for?"

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Your moody provincial charm, and at Anglo-Irish air of living beyond e's means to keep up an era be- nd repair.

The "provincial charm" that he de- ibed endures, and the Hurts' two riever puppies are named Wrack d Ruin in tribute to "living beyond e's means," that temptation to give e's all to a much-loved house. The beyond repair" is history. A new has begun. □



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Creating a Habitat for Nature in Hampshire, England
continued from page 145

and the water has rarely been clouded with algae.

A good system of roots—bamboo, polyganum, ferns—stabilizes the banks, and water-loving plants, including a primula that Saunders had developed at Longstock, add color. In contrast, the banks of the river next to the pond have been left as long grass. The trout like it that way. They feed off the weeds in the water and feel secure with something tall along the bank. Fishermen like it that way too—they have cover behind it.

Aside from a few chairs scattered about, nothing that would interfere with the landscape has been added—no fences, no sculpture, only a bridge over the pond, entwined with wisteria, an idea borrowed from Monet's garden at Giverny, but made with a higher arch for a view of the water underneath. It was meticulously crafted by father-and-son furniture makers who used pegs rather than nails for the mortise-and-tenon jointing.

Miller restocks the pond with minnows every year for the kingfishers. Wild swans, Canada geese, mallards and moorhens also fly in. "The aim is not to domesticate birds," he says, "not to look after them so well that

stream with just the right alkalinity support the plants that support insects that feed the fish. Dry-fishing was developed here, and Houghton Fishing Club is known the oldest and most renowned c of its type in the world. It has the fi ing rights to about fifteen miles the Middle Test, including the ba opposite and to either side of Millers' garden, which border so of the most revered and protec water in England. Mick Lunn no "My job was to tend this particu stretch of the river as a garde would tend a garden, giving it a bi trim, clearing the weeds to control flow, planting trees to give shelte the flies but not letting those trees too tall to the west, where they wo block the light for the evening ris giving the river a bit of 'bespoke loring' for the fishing gents."

The club has only twenty-f members at any one time. Kings a queens, presidents and prime mi ters, all consider themselves lucky be invited as guests. When Eisenho er needed a break from the tensi of planning D day, he went fish with the Houghton Fishing Club.

Miller benefits from Lunn's sup

A bridge is entwined with wisteria, an idea borrowed from Monet's garden at Giverny.

PHOTOGRAPHY: BILLY CUNNINGHAM

they are dependent on us, but to encourage them to make themselves at home. We get along with everybody. This is living as part of the river."

The house is so close to the river that the Millers can listen to rain falling on the water at night, can have breakfast with the morning sunlight sparkling off the river and up onto the kitchen ceiling, can hear the trout rising to feed at midday. That is when Miller reaches for a rod from his collection of antique split-cane fly rods and steps out the door for some of the best fly-fishing in the world.

The River Test is spe ial, a chalk-

care of the river, and when club m bers occasionally fish the oppo bank he enjoys the scene, calling moving landscape of gentlemen their gillies in tweed."

For the fishermen across the ri the pleasure is reciprocated. Rece the lord mayor of London commer on how much he had enjoyed watch Miller's water garden develop. Lun peats the praise. "I can't visualize w it was like without his garden he he says. "It's part of the landscape n

"That," says Miller, "is a fine c pliment. Ultimately that was exa what we wanted to do." □

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ARCHITECTURAL DIGEST



PHOTOGRAPHY: PETER VITALE/INTERIOR DESIGN
ROBERT METEGER AND MICHAEL CHRISTIANO

John Hurt
continued from page 157

have collapsed. But I had to make the decision. I looked at the façade, so like a dollhouse, so pretty—I have a particular fondness for Irish Georgian, not so grand as Palladian—anyway, I fell for it."

Jo saw the house months later. "I did wonder if he'd been a little romantic about it," she says. "He said it only needed a bit of rewiring, but he forgot to mention the crumbling walls and the dehumidifier that took two gallons of water a day from just one room. But it had a real sweetness about it—the way the light came in. I could tell it was going to be all right."

For what they hoped would be not much more than that bit of rewiring they turned to designers Anne and Hugh Millais, whose own house near Oxford was exactly what they had in mind. When the Millaises arrived, there was immediately talk of much more—"We'll have to take that partition wall down, it doesn't belong there anyway. And we must put in cornices. And the plaster . . . "—and Jo worried a little that the necessity of the new might take away the sweetness of the old.

She needn't have given it a thought. The house has maintained its charm because the Millaises have given it back its architecture, an unfussed elegance that comes from eighteenth-century thinking about the proportions a house should have. They extended the wide central staircase in the three-story Georgian house at the front to link with the two-story Victorian addition at the back and make a house with five easy half-levels. Some poky first-floor rooms have been opened up into one big room, "with Jo cooking like merry hell at one end," says Hurt, "friends talking in the living room at the other end, and our son, Sacha, belting up and down between the two."

Their luxuries are clear water from their own well, American showers that he says "come at you like a thunderstorm and knock the tail off you," a back field that's a very good place to shout his lines, handmade tiles from a company with the wonderful name of The Life Enhancing Tile Company, and sofas that make possible the best luxury of all, good talk.

In Ireland there is time for Hurt to get back to his accomplished painting. There is time for the simple pleasures of watching Sacha and the dogs scamper under the low branches of the apple trees and, when the weather turns Irish, just putting on a coat and walking in the mist. Dublin is an hour and a half away, but he wouldn't mind if it were twice that distance, so much does he value this spot. "And, in any case," says Jo, "life is not as quiet as you would think. We used to have sleepy weekends in London. Now John says to all his friends, 'Come and see us in Ireland,' and the place is jumping. Because it's such a distance to travel, people usually stay at least five days, which accounts for our tradition—everyone cooks at least one meal while they're here and leaves the recipe in the visitors' book."

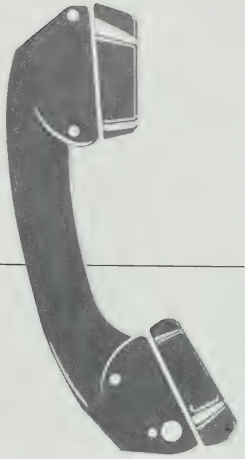
Their fondness extends to all the foibles of Irishness: the man cutting turf along the roadside who, when Hurt asked him if he was on the road to Galway, confirmed that he was on the right road but forgot to mention that he was going the wrong way; or Prendergast the butcher, recommended by all but difficult to find because the shop sign reads Murphy; or the shopkeepers who inquire of visitors, wherever from, "How long are you home for?"

The poem that Cecil Day-Lewis wrote about the house still rings true:

An elegant shabby, whitewashed house with a slate roof. . . .

Your moody provincial charm, and that Anglo-Irish air of living beyond one's means to keep up an era beyond repair.

The "provincial charm" that he described endures, and the Hurts' two retriever puppies are named Wrack and Ruin in tribute to "living beyond one's means," that temptation to give one's all to a much-loved house. The "era beyond repair" is history. A new era has begun. □



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Belle Epoque Prints
continued from page 169

print-buying public, nurtured by a growth in the number of illustrated periodicals; and, a fact related to the latter, the concentration on subject matter drawn, however romantically, from daily life.

Baudelaire's observation that etching fosters individuality is borne out by the accomplishments of such leading *peintres-graveurs* of the Belle Epoque as Félix Buhot, Edgar Chahine, Eugène Delâtre, Alexandre Lunois, Alfredo Müller, Manuel Robbe and Théodore Roussel. Though all of these used a combination of techniques, like etching and aquatint, in order to create an arresting tonal complexity, no one could mistake one for another, whether Buhot's virtuoso translation of watercolor effects into etching; Chahine's mixture of sketchy backgrounds and carefully worked, often brightly illuminated, foreground figures; Müller's shadowy night scenes, streaked with reflected light; or Robbe's startling placement of radiant whites in interiors enshrouded in velvety grays and umbers.

What gives the work of these *peintres-graveurs* the force of a movement, despite the palpable differences between one artist and another, is their commitment to the world around them. Even at the turn of the century, modern ideas, though increasingly irresistible, had still not delivered the coup de grace to the academy.

For those who subscribed to the timeless ideals of the academy, there was inevitably something questionable about Buhot's etchings of London and Paris, Chahine's studies of female wrestlers, Auguste Lepère's wood engravings of contemporary social ways, Müller's atmospheric vignettes of life among the capital's demimondaines and Robbe's studies of women, sometimes at work, sometimes at play. Such subject matter, of course, no longer raises questions. It is, in fact, for the glimpses they offer of a vanished age, coupled with their brilliant craftsmanship, that the *peintres-graveurs* of the Belle Epoque are so appealing today. □



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Publisher Arthur Carter in Connecticut
continued from page 181

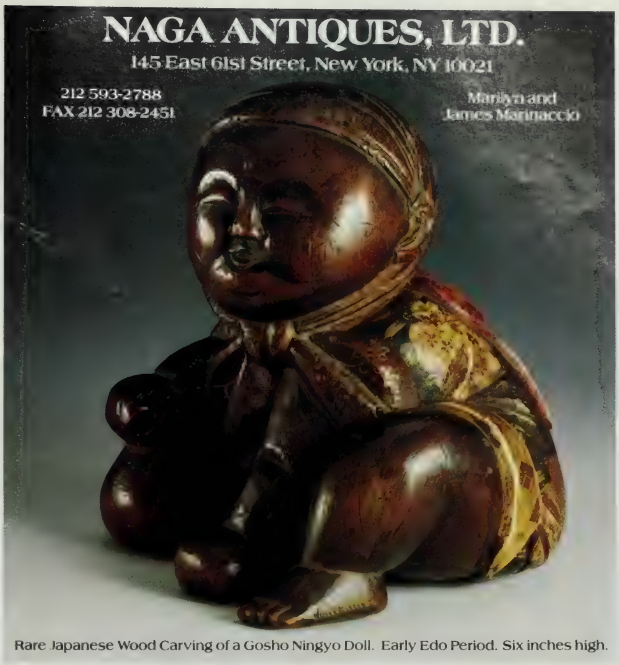
clasm as a publisher is less of a key to his style of life at Judd's Bridge than, say, his taste for soothing music—"I love the classics"—or his admission that "I'm a liberal of the mind but a conservative of the heart." The instinct for decorum and the love of comfort are evident in every aspect of the farm's design, and particularly in the preservation of its eighteenth-century details—wide-plank floors, a fanlight door, paneling and brick arches, which give the house its New England character. The interiors have been added to and revised like the structure itself—in discreet increments over time, without period purism but with an abiding respect for continuity. There was no gutting, no master plan, no installation day and "no agonizing," says Linda Carter. "Furnishing the house was a form of long-term recreation for both of us."

A slow evolution can be harder to coordinate than a fast make-over, and to help them fine-tune the interiors, the couple turned to Mariette Himes Gomez, a New York–based designer who has, over the years, worked on all their residences, becoming a good friend in the process. The Carters "don't have much time for shopping,

"I'm less attached to things or a style than I am to an ideal of intimacy."

but they know what they like," she explains. "English furniture, muted colors, mellow woods, fine old rugs, a choice of places to read and dine and such traditional art as hunting prints and landscapes. I know what they don't like: anything too jumping." Linda Carter puts it more concretely. "I'm less attached to things or a style than I am to an ideal of intimacy."

Intimacy is the riskiest future on any market, and the one that pays the best returns. It has probably been Arthur Carter's bravest investment. □



Rare Japanese Wood Carving of a Gosho Ningyo Doll. Early Edo Period. Six inches high.



Four Innovative Mise-en-Scènes by New York Designers

By Jeffrey Simpson



PHOTOGRAPHY BY LYCONNINGHAM

A group of prominent designers recently created a temporary exhibition of singular tabletop settings for the New York Merchandise Mart. LEFT: For "Still Life," partners Richard Gillette and Stephen Shadley began by painting a tablecloth after a Matisse work. They added bold Noritake stoneware and black glassware, highlighted by a Cartier silver champagne bucket with lapis stones, left, for shimmer.

WHEN EDITOR-IN-CHIEF Paige Rense asked several New York designers to come up with table settings for display in the lobby at the New York Merchandise Mart, which is the headquarters for the silver and china industry in the United States, they each exercised their talents to the full to present witty mise-en-scènes in a challenging location.

Richard Gillette and Stephen Shadley are both painters, and when they happened on a Matisse still life in a catalogue from the Museum of Modern Art, they thought, Why not use a painting of a still life as a tablecloth? Unlike the other designers, Gillette and Shadley changed their space only minimally. "The niche was unfettered," explains Shadley, "and the red marble on the high wall didn't limit the sense of space around our long table." They turned a planter into a banquette, and after a week spent painting their "Still Life," they were off and running. "We seldom go looking for dinnerware," says Gillette, "so we were delighted to find the pattern we used. It was so bold with the yellow, black and deep green colors." The flatware came in gold and silver and combinations of the two. By employing fine crystal and mixing the whole with a bowl of jeweled fruit from the 1950s that Shadley had, "we introduced as much fantasy as possible," he says.



ABOVE: An Austrian Biedermeier settee and an Art Deco–style low table from Newel Art Galleries are the cornerstones of Robert Metzger's design, "Metropolis." The Bernardaud dinnerware, which has images of major international cities on each setting, inspired the name. The Zuber wallpaper screen provides an evocative backdrop. Saint-Louis stemware and totems; Donghia pillow fabric.

Robert Metzger's design, a late-supper setting for two dubbed "Metropolis," took its name from the porcelain he used, which depicts scenes of major international cities on each place setting. "It's a blend of the old and new," says Metzger, referring to an antique Zuber wallpaper screen, an Austrian Biedermeier sofa, pillows covered in cotton fabric and a 1930s low table. "I like not using the expected when I put pieces together," Metz-

continued on page 202



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Four Innovative Mise-en-Scènes by New York Designers
continued from page 200



LEFT: "Post-Theater Poker," Ron Bradshaw and Joanne DePalma's setting, features a George III mahogany card table. The accompanying Regency side chairs and the George II giltwood console table are from Stair & Company. A crystal column lamp from Marvin Alexander complements the Baccarat ceramic and crystal pieces and the Saint-Louis water decanter. Eight-panel Chinese screen from Christopher Norman; Scalamandré silk jacquard on chair cushions; *faux*-leopard silk, Brunschwig & Fils.

BELOW: Timothy Macdonald says he "wanted to convey romantic allure" for "Breakfast in Bed." The designer built a breakfast table that spans the width of a double bed and then adorned it with Bernardaud porcelain and Lalique crystal. Vivid linens contribute to the sense of crisp sensuality, enhanced by bowls of ripe fruit and sprays of fresh flowers.

ger points out, "and this is not a traditional dining setting. It's a stolen moment between two very sophisticated people. They like anything and everything as long as it's good."

"We immediately knew we were going to use a big screen that we could fold around a corner to shape our space," says Ron Bradshaw of "Post-Theater Poker," the scene he designed with his partner, Joanne DePalma. "We chose a giltwood George II console—frankly, to wedge the screen upright," says DePalma with a laugh, "and then Ron had the idea of a card table set at an angle to create some visual interest in the rectangular space." The card table had to be eighteenth-century English, and everything fell into place after that, from the crystal and ceramic pieces to the flatware. "When Ron and I shop together," says DePalma, "we only want the most elegant, glamorous pieces we see." With caviar, toast points, cigars, brandy, poker chips and playing cards lavishly displayed, their intention to create a setting that "looked like action" was brought to life. Who's playing this game? "People with joie de vivre, salty dogs," replies DePalma. "Us," quips Bradshaw.



"It's 'Breakfast in Bed' for Nick and Nora Charles," says Timothy Macdonald about his tableau, which includes a headboard he designed after a Jean-Michel Frank bed from the 1930s, cherry-red and ecru damask bed linens, a 1930s Ruhlmann slipper chair, a man's cashmere robe casually thrown over the bed and, of course, the table setting, on a tray complete with orchids, cherries and croissants. ("Not often enough," says Macdonald when asked how often he experiences such a treat himself.)

"We first had the idea for something to do with a bed because the lobby has a lot of hard marble surfaces—we needed to soften that," the designer explains. "The vision was all there from the beginning," he continues, "and we looked for sophisticated, fresh pieces to complement it." □

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1A. Americn oak huntboard with carved deer-head 8'x7'







1B. American oak dining table with incised top and fully skirted. Eight unusual and massive highly carved oak chairs (Detail of Griffin shown)



4.Stanton Hall 5-piece laminated rosewood parlour suite by J&J Meeks. Shown in muslin



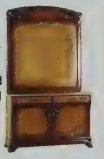
2. Wooten rotary standing accounting desk. C. 1882. 78"W



3. 5-piece art nouveau bed set in Bird's Eye maple with carved geraniums. Matching dresser & armoire 8'Lx6'W



5. 8-light bronze chandelier with lovely fabric gold shade and hanging crystals 4'x4'



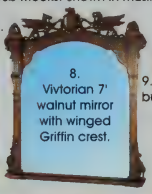


Rococo revival pierce carved agere in rosewood 7'5T



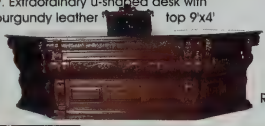
7. Outstanding Majorelle 3-piece art deco office suite in rosewood. Desk and bookcase 8'L





8. Vivtorian 7' walnut mirror with winged Griffin crest.

9. Extraordinary u-shaped desk with burgundy leather top 9'x4'



10. Renaissance revival walnut and burl sideboard by Mitchells and Rammelsburg. 8 1/2' x 5'



. Wooten patent rotary awyer's Own" desk. 60'x33". nown with rare Pottier and Stymus ictorian swivel in black leather.



12.Neo-Classical cast bronze pedestal table with malachite top





14. Incredibly carved oval Griffin conference table in oak. 6' x 4 1/2'



17. Nicely carved art nouveau 5-piece salon suite with unusually substatntial armchairs







15. Bronze art deco wall sconces with iridescent and blue glass, 13"Tx14"W

13. 13-light solid bronze chandelier with female figures. 48"T x 40"D

Armoire 9'2"H x 8'2"W



22."The Four Emotions" signed Erte 24"x32"



18. Exceptional renaissance revival bronze mounted inlaid cabinet



19. Tiffany bronze figural centerpiece. Identical piece in Chateau sur le Mer Newport R.I.





16. Beautifullly solid hand carved Louis XV 4-piece bedroom suite in walnut.





21. 10' Oak huntboard intricately carved by Roux.



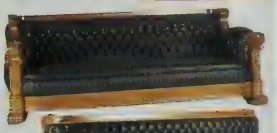
23. Lovely marquetry art nouveau cabinet signed Guth. 51"H



25. Ren. revival king size bed set with matching princess dresser



20. Pair of 7' Tall bronze torcheres.



27. Fabulous art nouveau vitrine with inlaid poppy motif.By Majorelle. 8'3"H x 6'W.

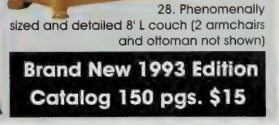


24. Spectacular art deco 11- piece dining suite in Ebony de Macassar signed Cayette.



26. Brunswick pool table with gilded floral relief carvings. From Vernor's ginger ale family. c. 1912. 5'x10'





28. Phenomenally sized and detailed 8' L couch (2 armchairs and ottoman not shown)

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COURTESY ROMEO GIGLI

COURTESY ROMEO GIGLI

Romeo Gigli, the Italian fashion designer with a visionary sense of color, and **Christopher Farr**, the British dealer of antique carpets and contemporary rugs, have joined forces to produce a series of nine kilims handmade in Anatolia to be unveiled this month in Gigli's Milan studio. No typical ethnic kilims are these. To Gigli, they "are magical, full of antique memories, intense and airy—real flying carpets." To Farr, "they express something new in the ancient traditional form of slit-woven tapestry." The kilims go on display April 11 to coincide with the annual furniture fair in Milan, and in October they will be shown in New York at the Gigli boutique.

Gigli spent a lot of time watching sunrises and sunsets in Greece last summer, and his "strong emotions about them" inspired his patterns for the kilims (left). The moon is the focal point of three carpets. In one, a violet flying carpet whisks a sliver of a blue moon through a dark marine-colored sky dotted with stars. In another, the moon is ringed by three ribbon clouds in blue that contrast with the violet background. Dawn is a splash of fireball red across a light brownish-mauve carpet. The sun at midday is a gold splash emanating from the corner of an ice-blue carpet. Romeo Gigli, Via Palermo 5, 20121 Milan, 55187-461; Christopher Farr, 115 Regents Park Rd., London NW1 8UR, 71-916-7690.

The Hot Seat

For the past few years, Bruce Newman of **Newel Art Galleries** in New York has been buying as much French furniture by André Arbus, Gilbert Poillerat and others and early-19th-century Russian furniture as he can get his hands on. "Today people want to simplify their lives," Newman says. "So I'm collecting Neoclassical Directoire furniture with elegant lines. It's hot in Paris, and it's becoming popular among designers here. Robert Metzger, Mark Hampton and Peter Marino are all buying 1940s French furniture."

Newman has about 200 French and Russian cabinets, secretaries, tables and benches. Noteworthy are an Arbus open-arm chair with Hermès leather upholstery that is one of a set of eight; a 1945 X-bench by Arbus (below right); a pair of 1943 Raymond Subes andirons in the form of antelopes; a 1940s armchair by Jean Pascaud (above right); an 1804 Russian mahogany center table attributed to Heinrich Gambs; a pair of 1820 Russian Karelian birch curule stools with bronze trim; and a French iron scroll armchair attributed to [illegible]. Some of the furnitu[illegible] such as a gold-leafe[illegible] marble top, appears i[illegible] is called *Gilbert Poillerat: Maître F[illegible]* Baudot with a preface by [illegible] Newel Art Galleries, 425 E. 5[illegible] St., New York 10022; 212-758-1970.



COURTESY NEWEL ART GALLERIES



COURTESY NEWEL ART GALLERIES

Perfect Parquet

Over the past 35 years, **Janos Spitzer** has parlayed his woodworking skills into a trade of custom-built flooring; now he numbers Mark Hampton, David Anthony Easton, Philip Johnson, the Mellon family and ambassadors among his clients. Pointing to samples of work he has done, including a complete restoration of an original 1884 parquetry floor with border in the Dakota, Spitzer explains, "Wood has to be bought specially for each job. We never stain flooring; if there are different tones and colors in our work, that is because we are using different woods with those colors." Spitzer uses exotic woods as well as the mainstay of the business—rift and quartered oak. "Rift and quartered," he explains, "refers to the way the tree trunk is cut. This is more expensive, but the finished wood has a richer look." Janos Spitzer, 133 W. 24th St., New York 10011; 212-627-1818.

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Hudson Valley Shopping

A trip to Hudson, New York, combines the best of two worlds for Bunny Williams: She gets to feast on the area's architecture and indulge her passion for antiques hunting. "What I love about Hudson is its eclectic group of shops. Each dealer has a different personality and sells different merchandise," Williams says. She describes Hudson as a "beginning source for stylish, decorative merchandise" that eventually makes its way to Manhattan, and she usually visits most of the two dozen shops lining Warren Street. (For Richard Gillette and Stephen Shadley's Hudson shopping sources, see page 60.)


SCOTT NEVEN

Sutter and Noonan "has Biedermeier and Déco furniture and accessories like bronzes," says Williams, who bought the 1920s fruitwood desk in her office from Alfons Sutter. At one time an antiques dealer in Manhattan, Sutter still supplies some designers there, such as Robert Metzger and Juan Montoya. Among Sutter's offerings are a German Biedermeier ash writing table and walnut chair (above), a 19th-century Italian carved marble figure of a reclining woman, a Regency marble-topped mahogany sideboard with Gothic pediments on the drawers and a Neoclassical William IV mahogany sideboard with a pedimented top. Sutter and Noonan Antiques, 602 Warren St., Hudson, NY 12534; 518-822-0729.

"**Antiquities** has beautiful big pieces. The scale is exciting," Williams says. She favored a large gilt mirror with carved leaves because it was a style she hadn't seen before. Elsewhere in the shop, a 1760 Danish carved wood cabinet, painted a dark red and edged in gold leaf, stands eight feet high and measures seven feet wide, and Danish artist A. H. Mackeprang's 1879 oil landscape spans nearly four feet by three feet. One of the partners, Kim Arenskjold, is Danish, and the stock of mostly early Danish country pine, European painted furniture and Biedermeier reflects his ties to his homeland. Antiquities has also built a reputation for antique ship models. Co-owner Norma Crenshaw's goal is to look for interesting items to add to their treasures. Their latest acquisition: a tramp-art church made more than 70 years ago out of cigar boxes by a Polish immigrant (below). Antiquities, 415 Warren St., Hudson, NY 12534; 518-822-1207.


SCOTT NEVEN

Williams recommends **Lou Marotta** for antique painted-iron garden chairs and painted furniture. Marotta likes to keep his mostly 19th-century English garden furniture with chipped paint and rust showing through. "It has so much texture," he says, adding, "You'll never find any Empire in my shop. I don't like mahogany or any wood that is varnished." But he doesn't mind Regency furniture that's painted black and striped with gold. Most of the furniture and accessories Marotta selects for his shop incorporate flowers or leaves, such as a pair of ca. 1920 French dining room cabinets painted white and decorated with floral carvings. He might also buy gilt furniture, such as a set of 1940s Italian gold-leafed pedestals with smoked mirrors on all four sides (left). Deviating from his norm, Marotta will occasionally purchase plain wood furniture. "I have an 1830s English chest made of heavily grained pitch pine. It makes sense for me because it looks painted," he explains. Lou Marotta, 430 Warren St., Hudson, NY 12534; 518-822-0604.


COURTESY ANTIQUITIES


COURTESY LOU MARROTTA

Even though **Doyle Antiques** owners Sarah Lipsky and Timothy Doyle buy mostly American antiques, some of the more interesting pieces of 19th-century furniture at their shop are European—an 1890s signed Thonet table from Austria, a ca. 1850 English papier-mâché tilt-top table painted with an Italianesque landscape, and an ebonized and gilded Victorian lady's worktable decorated with a painted classical scene (top). American antiques include an 1830s New York State cannonball bed of tiger maple and cherry, eight Queen Anne mahogany chairs and a Federal demilune mahogany card table. Doyle Antiques, 711 Warren St., Hudson, NY 12534; 518-828-3929.

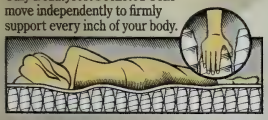
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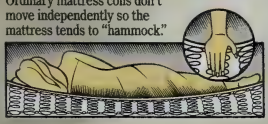
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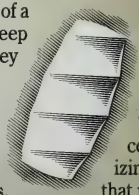
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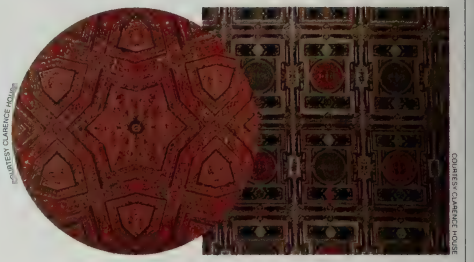
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In the Showrooms

Bennison Fabrics, the business started by the late English designer Geoffrey Bennison, has settled into its mid-19th-century cast-iron building in SoHo. Recently completed, the showroom has cast-iron pillars with gilt capitals marching down a space the size of a ballroom and an olive-green Bennison fabric printed with a Victorian damask design on the walls. Bennison's fabrics, which set the tone for the tea-dipped English country house look, are as appealing now that they have become a bit more complicated and formal. *Jubilee Stripe* (bottom left), one of the newest, has broad stripes with contrasting images in alternate stripes printed on linen. One stripe has a Regency effect with delicate twining vines rising out of and in turn supporting a vertical row of Neoclassical urns embellished with gargoyles. The other stripe has an abstract arabesque pattern with an almost Gothic feel. The color combinations are either a rusty red and gold, blue and gold or a sage green and gold, all against an ecru background. A Bennison fabric that's very arresting in its simplicity is a new print called *English Toile* (bottom right). With large, life-size pears, plums, peaches and grapes on gnarled vines that also support a parrot, other birds, a snail and a butterfly—all delineated in a detailed drypoint etching style—the design escapes the busyness of most toiles. The backgrounds are either oyster or ecru, and the fabrics are cotton or linen. Bennison has another printed fabric on its trademark ecru background that is called *Sea Coral*. Thickly printed with a design of underwater life, the pattern is tempered by its monochromatic color options—a dark brown, a dark grass green, sage green or grisaille.

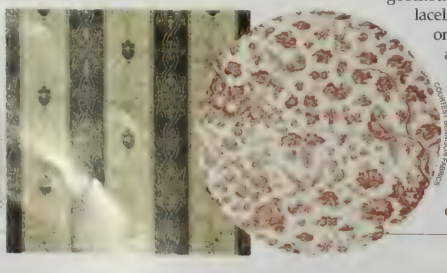


Decorators' Walk, which dominates the top floor of the D&D Building with its alcoves and anterooms full of diverse fabrics and furniture, is changing its look. It is emphasizing the more than 30,000 fabrics from various companies that Decorators' Walk has bought over the years and is scaling down to fewer lines of furniture. The **J. H. Thorp Collection** comes from one of the oldest textile firms in the country (founded in 1819), and its traditional designs have been adapted by Decorators' Walk to more contemporary colors. Two of the most attractive are *Rosamund*, a floral design printed on linen, and a woven plaid pattern intended to accompany it (left). The floral design is a closely patterned image of roses, peonies and lilacs in purple, yellow and deep red with green leaves and a red bow on the wreath. The background makes the design distinctive, being the ecru popularized by Bennison. The accompanying plaid, which comes in eight different color combinations, is closely woven with raised black and white bars, and the colors all are shadowed with an underlying black thread.

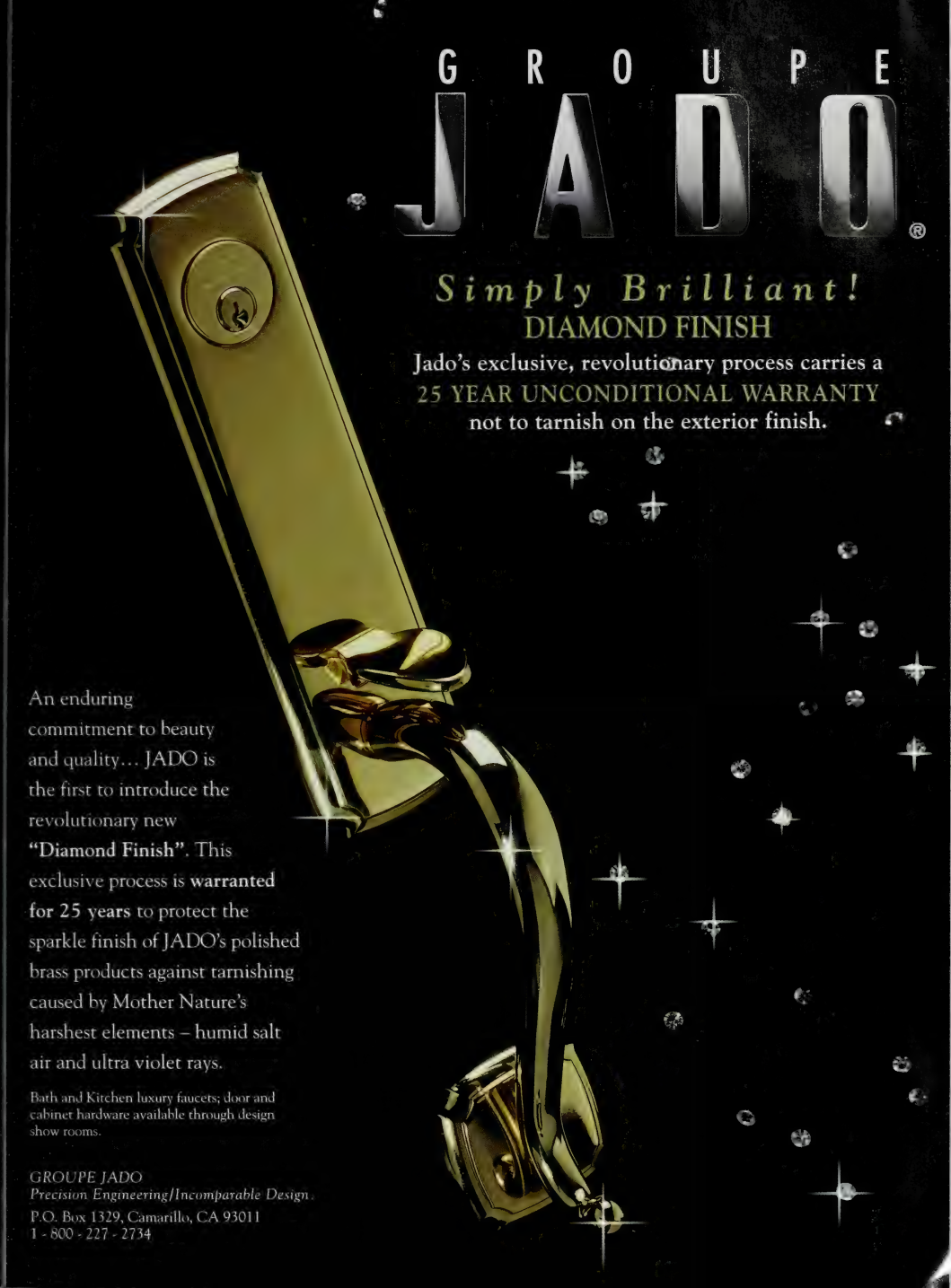


The new furniture at Decorators' Walk comes from **William Switzer**, a Vancouver firm that has its furniture made in Europe and finished in British Columbia. Switzer specializes in detailed reproductions of European antiques, such as a William Kent console table, a heavy Baroque piece with a marble top and six cabriole legs, each embellished with acanthus leaves. Between the legs are carved garlands of leaves and fruit, and the whole is finished in silver leaf. Another interesting historical reference is in what Switzer calls its "Portuguese Chippendale-style dining chairs." Although they are taken from models of 1730, predating Chippendale, they have a Queen Anne formality that is pleasantly set off by the Portuguese quirkiness of scalloped, gilded aprons around the seats and legs ending in gilded hooves.

At **Clarence House** are three magnificent woven tapestries, each with a design taken from a Renaissance ceiling. *Palazzo Strozzi* (above right) is a series of circular medallions, each separated by rectangular forms, each of which is, in turn, set with a central medallion. Each section is bordered by at least seven stripes that vary in hues and complexity of design. The background colors are primarily midnight blue, scarlet and hunting green, dotted with small points of color, while the borders employ a great deal of gold. *Murano* suggests a tiled ceiling with arabesques swirling around a central medallion and framed by geometric borders, set with small necklacelike designs. The background colors are red, green, chocolate brown and silvery taupe. Finally, *Astarte* (above left) has a six-pointed star-shaped medallion surrounded by hexagonal pointed designs, the whole embellished with arabesques and elaborate borders, with the predominant colors being scarlet, a dark green or midnight blue.



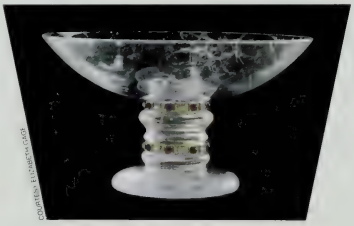
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Crystal Clear

English jeweler **Elizabeth Gage** has started to design one-of-a-kind objects that incorporate the same precious metals and stones found in her jewelry. Now when she acquires an exotic artifact, she finds herself thinking about using it for an object instead of jewelry. For example, rather than creating a brooch with a piece of a 5th- to 6th-century Sessanian seal she found recently, Gage made a pillbox from it.

A medieval saltcellar Gage made for her parents' 50th anniversary was the impetus for designing objects. She produced another that sold right away and she is working on her third, a rock-crystal saltcellar in a vermeil frame with amethysts and pearls around the base. One client who had an ancient Sumerian seal set as a ring asked Gage to reset the artifact as a small box. Gage's pride and joy is a chalice of rock crystal whose base is encircled by two gold bands encrusted with amethysts and pearls (left). "If you touch the crystal, it has the most marvelous resonance," Gage says. "Objects, like jewelry, need to be sensuous. You need to want to feel them. They need to feel good in the hand, to have good balance." Elizabeth Gage, 20 Albemarle St., London W1X 3HA; 71-499-2879.



COURTESY ELIZABETH GAGE

Iron Man

Several years ago designer Sam Botero met Mexican architect **Manuel Chacon** and was introduced to Chacon's whimsical, one-of-a-kind furniture. Chacon, who four years ago set aside architecture to design iron furniture full-time, likes mixed-media furniture—he'll apply ceramic pieces to polished-iron mirrors, lamps and table bases.

Chacon's furniture is characterized by straight lines and geometric shapes. "I like simple things—I'm very influenced by Neoclassical and Art Déco," he says. His trademark is applying antique bronze mounts to his furniture. Chacon says he must have about 5,000 bronze castings at his studio, Galeria Honfleur. For a chest of white cedar framed with iron, he chose antique English brass knobs (left); he decorated an iron screen with brass medallions and hinges; and he embellished a simple iron-and-brass chair with brass medallions and French upholstery. Chacon recently shipped off to a client in Rome an iron-and-marble table set on a pedestal base decorated with Louis XIV bronze ornaments. Galeria Honfleur, Amberes 14-A, Zona Rosa, Mexico City DF0602; 511-3915.



COURTESY MANUEL CHACON

A Rugged Look



With experience ranging from time spent in the atelier of Ettore Sottsass to designing perfume bottles for Elizabeth Arden and creating plates for Swid Powell, **David Shaw Nicholls** has turned his skills to designing rugs on his computer, which he then has made in Marsipur, India. His first collection comes in four parts: Gardens, Pompei, Piazza and Chivalry. *Havana Night* (left), one of the rugs in the Gardens series, has a deep golden pile with black lines swirling sparely across it, giving a suggestion of Latin ironwork. Nicholls says that the interest in his work comes from the synthetic colors he works with on his computer that are then translated into vegetable dyes in the Indian workshops where the rugs are made. "I like to connect the most contemporary technology with the most basic and timeless methods of production," he says. David Shaw Nicholls, 55 Walker St., New York 10013; 212-226-0696. □



Rela Gleason – Designer

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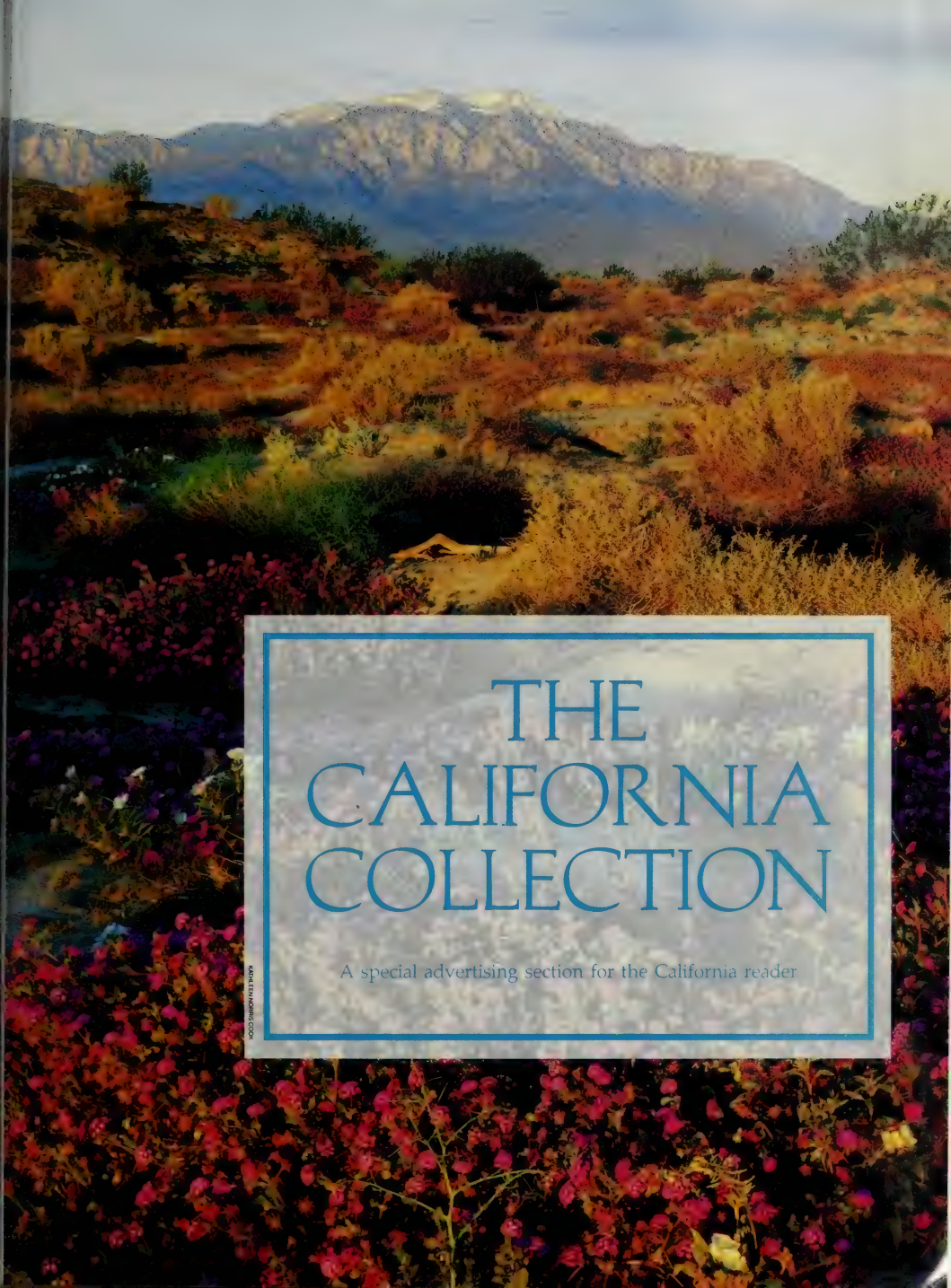
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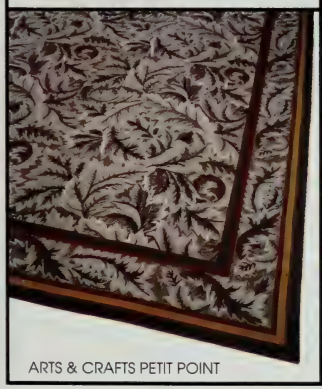

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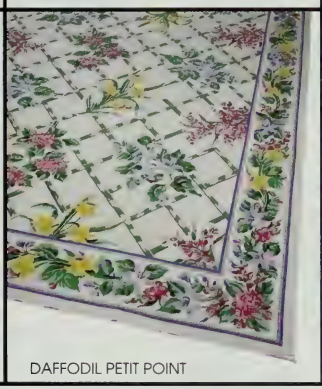

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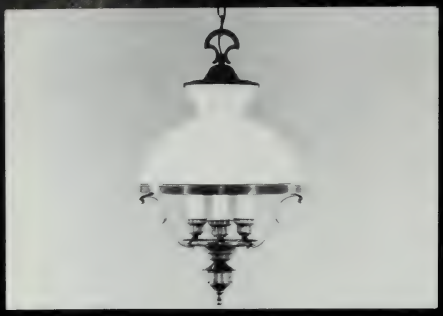
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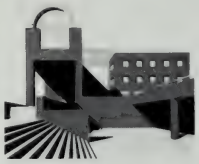
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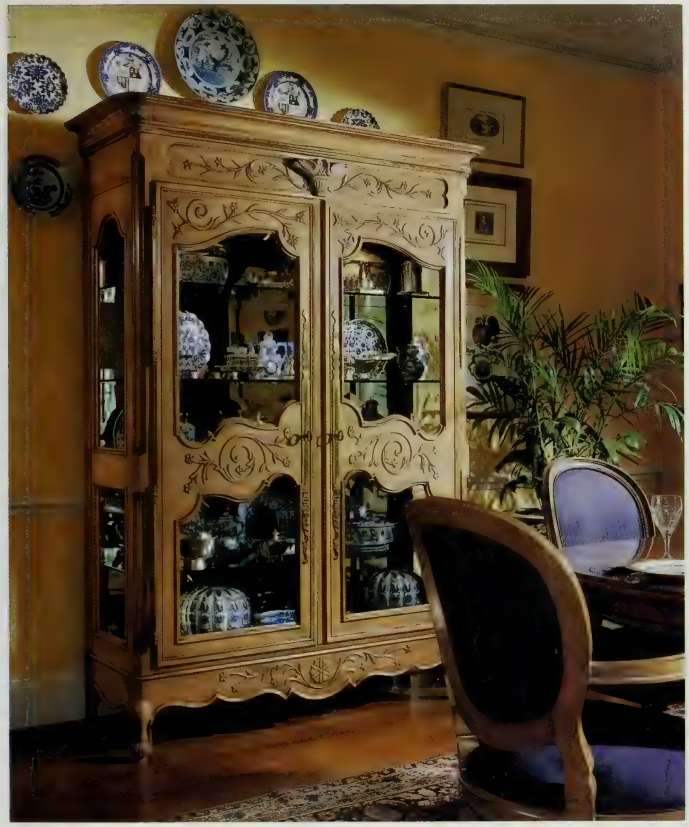
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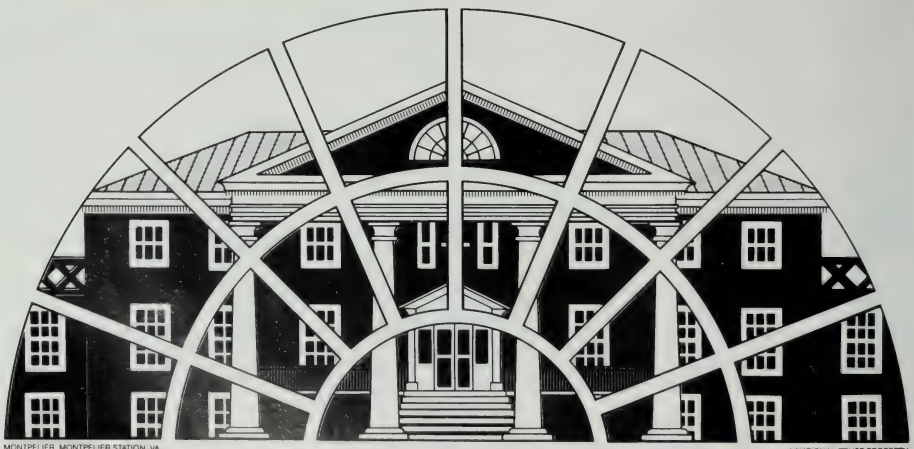
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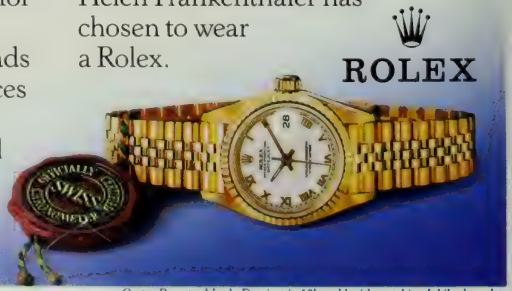
Helen Frankenthaler

Helen Frankenthaler has long held the highest rank in contemporary painting. *Mountains and Sea,* painted when she was barely into her twenties, is credited with introducing the lyrical use of color to abstract expressionism.

Her work since, exhibited in the world's most important museums, is admired for its beauty and evocative power, and respected for its disregard of artistic fashion.

Although Frankenthaler leads a calm, ordered life, she embraces risks and adventure in her art. A strong believer in the magical spark that brings a good painting to life, Frankenthaler approaches her art intuitively, as well as intellectually, drawing inspiration wherever she may find it, "from nature and the unconscious to great artists of the past."

"I've explored a variety of directions and themes over the years. But I think in all my painting you can see the signature of one artist, the work of one wrist." And on that immensely talented wrist, Helen Frankenthaler has chosen to wear a Rolex.



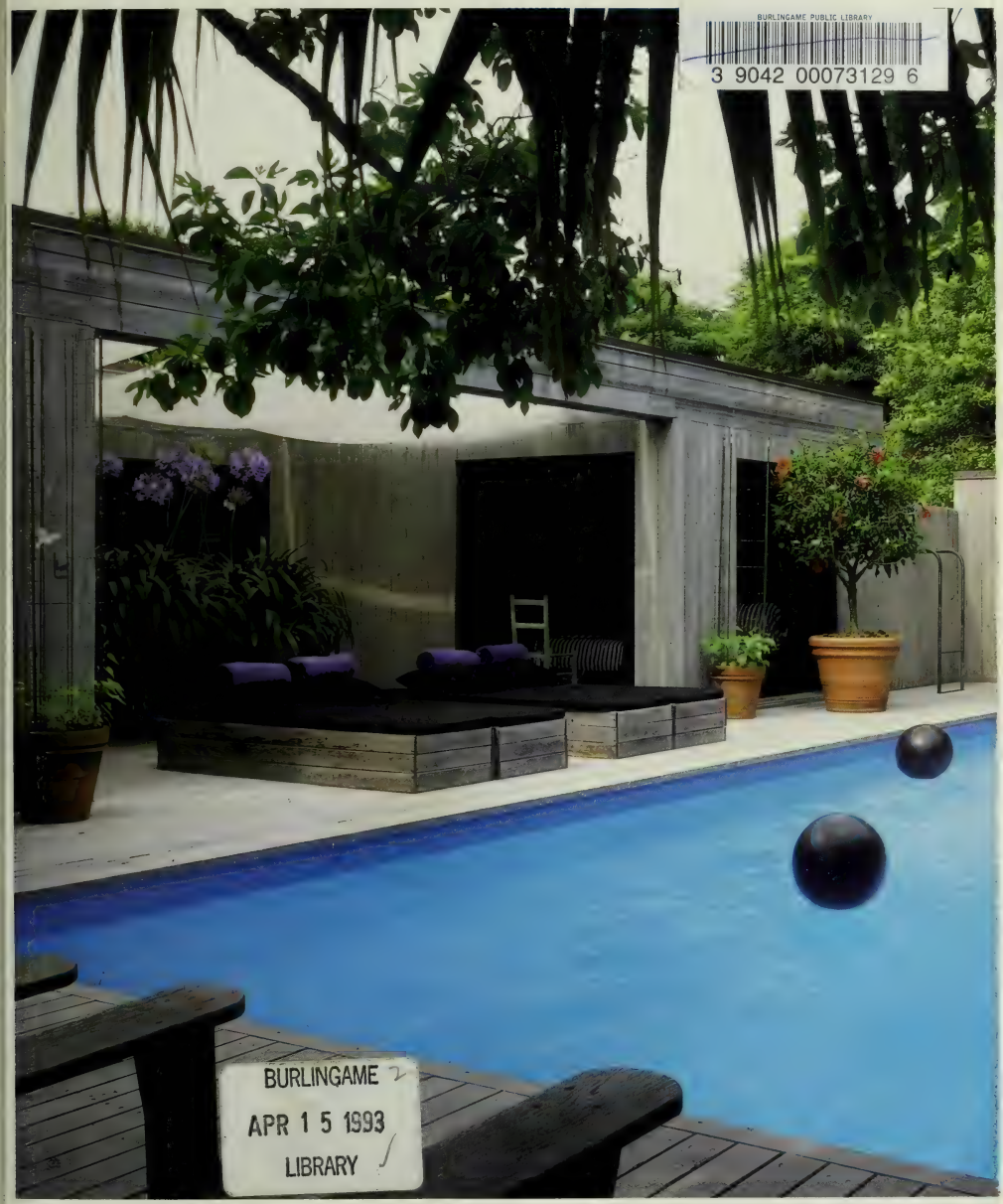
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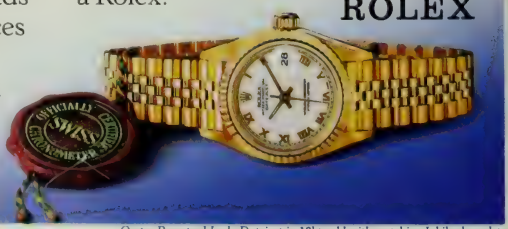
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COVER: The pool area of interior designers Robert Bray and Michael Schaible's summer getaway on Fire Island. Photography by Durston Saylor. See page 118.

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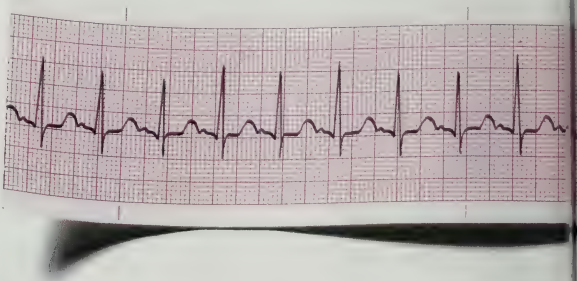
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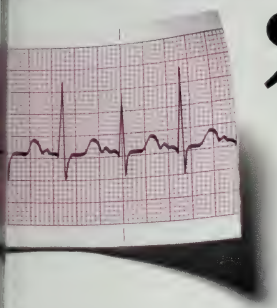
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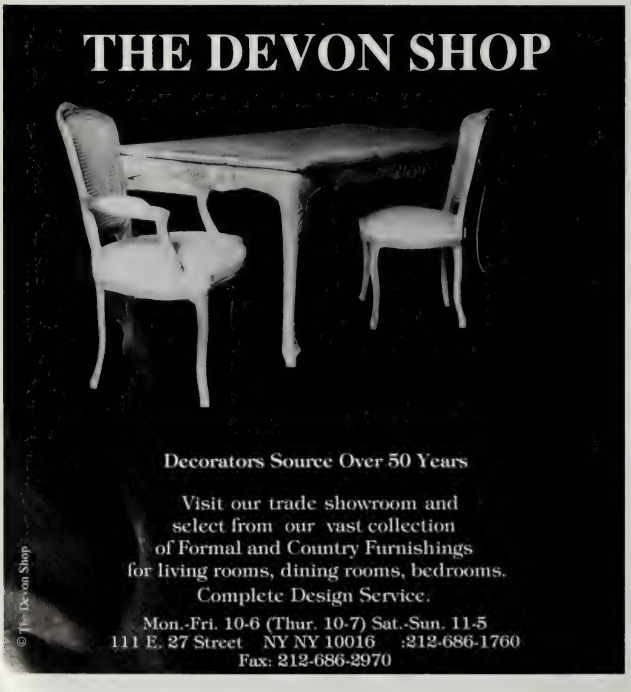
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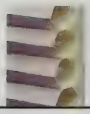
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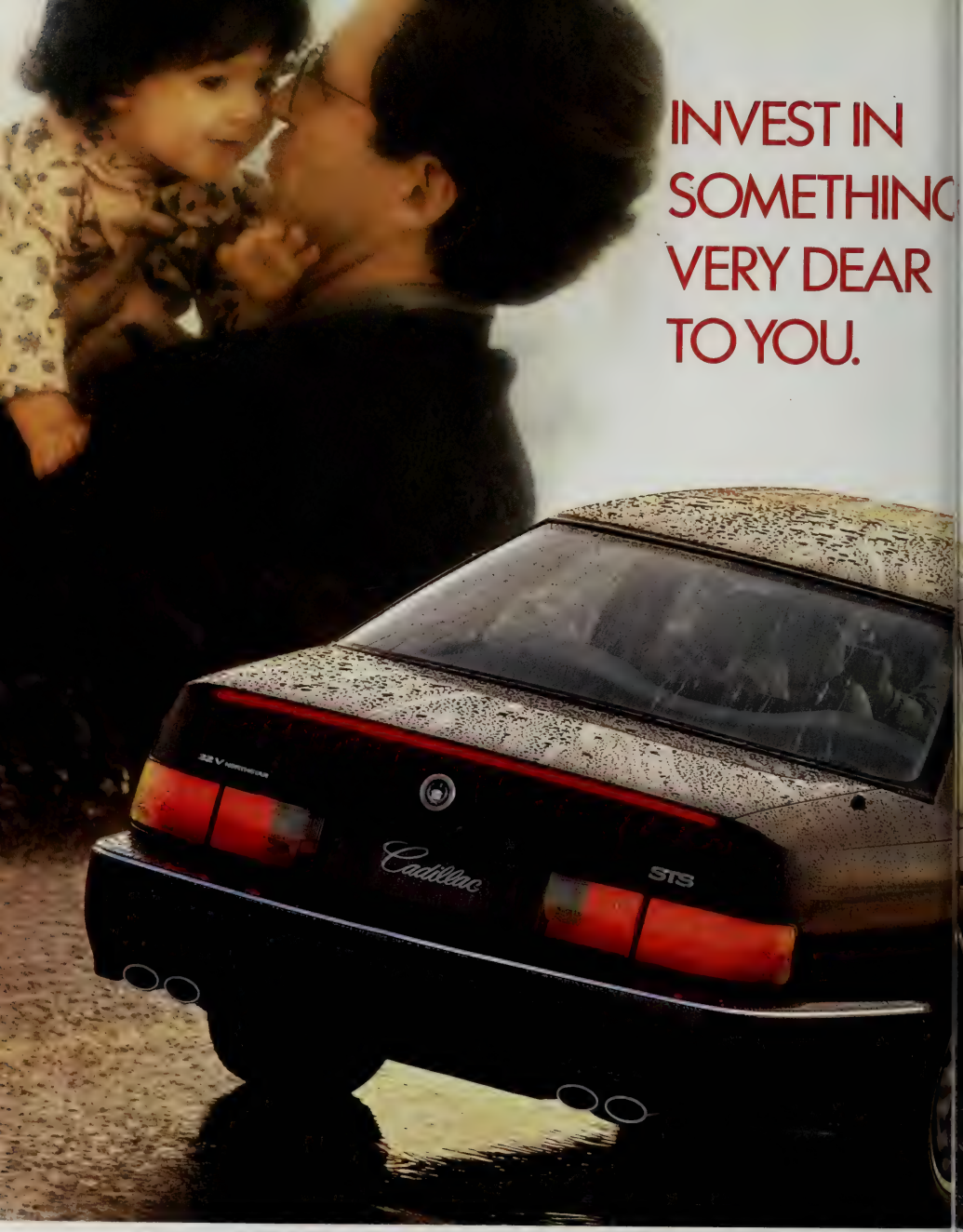
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
Address: Letters, Architectural Digest,
6300 Wilshire Boulevard, Los Angeles, California 90048.

As an interior designer, I felt that the January 1993 issue of *Architectural Digest* was the best I have read in the last few years. The reason is very simple: the mixture of different styles from Atlanta, England, Hong Kong and Scandinavia. As someone once said, "Good taste in interior decorating doesn't exist; it's only a present tendency." I disagree, because "good taste" is the result of the combination of harmony in colors, light, design, volume and texture. In your January issue this combination can be found in abundance.

Hernan Pereyra Lucena
Buenos Aires, Argentina

I was so pleased with your feature on Elton John in Atlanta and England (Visits, January 1993). The designers were expert in choosing the interiors appropriate to such an extraordinary man. It is quality decorating that seems rare in this day and age.

Mimi Clarkson Bates
St. Louis, Missouri

Thank you, thank you, thank you for the "scrumptious" cover story on Elton John's homes in Atlanta and England. Like Elton, they are Fantastic, Captain!

Kelly Musselman
Fredericksberg, Texas

Let's not leave the celebrities to the tabloid press (as suggested by Chip Certain in Letters from Readers, January 1993). When I turned the page to Elton John's residences, I was truly amazed by his splendid English country house. It's so rich and has such beautiful details. And then Atlanta! The blend of different styles is gorgeous. I applaud Elton John and these designers not only for making this a showplace but for making it warm and full of southern hospitality.

Lee Ann T. Parker
McDonald, Tennessee

You outdid yourself when you visited Elton John and showed his residences on both sides of the Atlantic. I'm an Elton John fan and want to shower you with raves. Mazel tov, *Architectural Digest*!

Jeanne Duell
Los Angeles, California

What a pleasure it was to see Kanjiro Kawai's house featured in the January 1993 issue ("Japan's Consummate Craftsman"). My company designs and manufactures traditional Japanese furnishings, and it always makes me happy to see the proper respect and space given to the Japanese craftsman, of whom the Western world knows so little.

Virginie Saint-Marc d'Arby
Riverside, Illinois

I just wanted to tell you how much I enjoy *Architectural Digest*. I close my eyes and imagine living in one of the houses that appear each month. I love being able to look at the beauty and admire the scenes. Just when I think I've found the perfect house with the perfect setting and the perfect design, along comes another issue, and I start imagining all over again.

Dora Campoli
Ardsley, New York

My wife and I would like to congratulate you on your excellent article on our house in the January 1993 issue ("The Scottish Legacy of Bardrochat"). Some of your readers may be interested to know that we take guests at Bardrochat between the months of May and October to see the spectacular Gulf Stream gardens, play golf on the championship courses and fish for salmon in the River Stinchar. Our telephone number is 44-4-658-8242, and our fax is 44-4-658-8330.

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PEOPLE ARE THE ISSUE


TERRY ASHE

When did we publish our story on Georgia O'Keeffe's house in New Mexico? James Baldwin's hideaway in the south of France? Philip Johnson's Glass House? The residences of Steven Spielberg, Giorgio Armani, Greta Garbo, Madonna? Have we ever done anything on Art Déco rugs? Japanese pottery? Navajo sand painting? Do we know of any wonderful houses in Marrakesh? Every day we are inundated with calls from people who simply must get their hands on a certain article—immediately! Now, at long last, we can refer such queries to the Architectural Digest Index, a comprehensive, cross-referenced listing of all feature articles we've published over the past twenty-five years. The Index, a 192-page hardcover book, is an invaluable reference guide for anyone who wants quick access to the multifaceted world we chronicle each month. For information on how to order the Index, turn to page 235.

Paige Rense *Editor-in-Chief*


SKIP BROWN

Bruce Gregga

European Overtones in Chicago

"Rarely do designers instantaneously jump on projects of their own," says Bruce Gregga, describing the process of remodeling his Chicago apartment. "When you can take all the time you want—when you're not working for someone else—things always interfere. I would go off to Italy, do anything at all to put off starting." By his own account, the apartment was "under semireconstruction" for four years before he finally "attacked the place." And even then, "I didn't take my own advice," Gregga admits. "I'll walk into a client's house and say, 'Why don't you move to a hotel or take a flat for a couple of months—leave and be comfortable.' But for myself . . . Well, the devil got his due: I finally moved out, but then I lived with a dog, a mattress and clothes racks in a rental apartment for ten months—not the epitome of gracious living." The result was worth it, he says, and he is even sanguine about the duration. "Look at it this way. I had great 'thinking time' to make sure I was doing the right thing." *See page 108.*


BILLY CUNNINGHAM

PHOTOGRAPHY BY BILLY CUNNINGHAM

Robert Bray
Michael Schaible

Cool Spaces for Fire Island

"This house is about summer," says designer Robert Bray. He and his partner, Michael Schaible, purchased their Fire Island residence in 1980. Making the decision to buy a place together was "a big deal for us," Bray says. "Michael and I have an excellent working relationship, but we had never socialized with each other." The arrangement turned out to be so successful, Bray concludes, "because we indulge each other's eccentricities and we're both unbelievably practical." They designed their house "using the simplest principles and materials," says Schaible. "It's pleasing and functional." Gardening is Schaible's summer passion. Bray likes to cook. "Summer food is so much easier than winter food," he explains. "I never cook in the winter." "This is an extremely personal place," says Schaible. "The personal part is not about the house, it's the island without cars; the people; the sense of community." *See page 118.*


FELICIA MAY

Paul Vincent
Wiseman

Russian Hill Revival

"It's big but it's not glitzy," says interior designer Paul Vincent Wiseman of an 1850s residence situated on Russian Hill in the heart of San Francisco. "The house is much simpler in style than the later Victorian architecture that people associate with the city. It sits on a double lot with six one-hundred-year-old yew, cypress and beech trees, three rolling terraces, fountains and views of the bay from each level. The garden, which each main-floor room opens onto, seems larger than it is because of the many tall trees in neighboring gardens. In 'city' terms we call it a borrowed landscape. The residence has some very interesting features, such as the only completely underground hill elevator, which runs from the garage to the main house. And inside, through the window of the guest bedroom, Coit Tower can be seen, framed by trees. There's no other view like it in San Francisco." *See page 126.*

continued on page 24

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continued from page 20


ROBERT EMMETT BRIGHT

Toni Facella Sensi

In the Umbrian Hills

Umbria is the central Italian region where the Tiber River has cut a long valley, fashioning a landscape of rocky slopes on which many a picturesque village has established a precarious foothold. Architect and designer Toni Facella Sensi, whose childhood was spent in the region's capital of Perugia, recently returned to the area because "I can do there what I can't do in Rome: garden." Surrounded by seventy-four acres, Facella Sensi seized the opportunity to work with soil and plants rather than the usual wood and stone. "I made my garden into seven rooms," he says. "One is made up entirely of yellow flowers of all different tones. Besides marigolds and lilies and so forth, there are lemon trees in pots. One room is entirely white flowers, another is devoted to the lotus and another to peonies, my favorite. But it is open only when they are in full bloom. When you become a gardener, you become a little crazy, I think." *See page 134.*


BILLY CUNNINGHAM

Thomas Britt
Cathleen Quinlan

Small Wonder in Manhattan

For Cathleen Quinlan, working as an assistant to New York designer Thomas Britt is more than just selecting fabrics and filling out purchase orders—it offers the opportunity to see residential design projects from start to finish. "I've worked with him for eight years, ever since I graduated from college," she says. When it came time to decorate her own residence, a tiny apartment on Manhattan's Upper East Side, Quinlan sought advice from Britt, who realized the spaces would require an imaginative approach. The result is what Quinlan describes as a desert fantasy, an interior wrapped in pale peach cotton. "I've always wanted a tented room," she says. "Friends tell me I'm only missing sand on the floor and a pole in the middle of the living room." *See page 142.*


DERRICK SANTINI

Gaj Singh

The Maharaja of Jodhpur at Umaid Bhawan

When Gaj Singh's grandfather Maharaja Umaid Singh built his palace in Jodhpur, he filmed the laying of the foundation stone in 1929 and thereafter documented the construction, eventually showing the footage in the palace's cinema. Gaj Singh clearly inherited his grandfather's love of film and has made the palace accessible to writers, historians and filmmakers. *Kim* and *Lives of a Bengal Lancer* were shot there, and Singh's close friends James Ivory and Ismail Merchant used it as a location for *Hullabaloo Over Georgie and Bonnie's Pictures*. In fact, archival footage found in the palace's vaults was the inspiration for another Merchant-Ivory picture, *Autobiography of a Princess*, loosely based on the life of Gaj Singh's great-great-aunt Baiji. *See page 148.*


DERRY MOORE

Jeffrey and
Dana Cooley

An American Place

"I remember thinking, I'm not going to just sit around with a pipe in hand and gaze at my paintings," says Jeffrey Cooley of the inheritance he received from his father, noted Connecticut art dealer and collector Paul W. Cooley, when he was eighteen. "I knew the collection was important, but at the time I had sports—specifically rowing—much more on my mind." It took a fortuitous sequence of events to spark in the younger Cooley the passion for art that had driven his father: He spent two summers hiking in the western states, and then he saw the 1980 exhibit of Luminist paintings at the National Gallery of Art in Washington, D.C. Cooley realized that the genre represented the bridge he sought between nature and art, and would become the basis for his own art business, now the Cooley Gallery in Old Lyme, Connecticut. "Dad had an uncanny ability to identify the most wonderful shape and form in just about any object he saw," Cooley says. "I would like to think that's what he left me." *See page 160.*


JIM MCHUGH

Reginald Adams

Hollywood Revisited

"With my clients, my first ideas are usually the best," says designer Reginald Adams, who admits that he is more prone to indecision when it comes to his own residence. When he bought his house in the Hollywood Hills, he thought it would require "only a moderate redo," he recalls. "Of course, when I got into it, I got carried away, and I ended up with almost everything redone." Though now he intends for it to stay pretty much as is, he recently purchased a second house in Santa Barbara and is turning it into a vacation spot. "It's a very country house that I'm furnishing essentially with items I've collected," he says, conceding that even he doesn't yet know what may be scavenged from, and need replacing in, his main residence. *See page 168.*


SUSAN CROSLAND

Susan Crosland

The Writing Life

In Susan Crosland's novel *Ruling Passions*, the young American heroine gets her first job by telling the editor of a major London newspaper that she is an experienced journalist but has left her clips at home. "Friends told me that incident was not very credible," she

continued on page 28

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says, "but it was one of the few things in the book that were entirely autobiographical. That was the way I got my first job." London is where Crosland works, and all three of her novels were written in the spare bedroom of her apartment there. "It's wonderful to have a separate room just for that purpose." When she wants to relax, she retreats to her millhouse in the Cotswolds. Occasionally she lends the house to an ambassador from abroad, and once again, as in the days when her late husband, Tony Crosland, was alive, this remote spot bristles with surveillance. "There are three diplomatic policemen who cram into one tiny shed, who try to keep warm by brewing up endless cups of tea on a camp burner. I don't know how they do it." *See page 176.*



JAIME ARDILES-ARCE

John McGee

Changing Seasons in Kyoto

"Being from the West was both an advantage and a disadvantage when I studied the tea ceremony in Japan," says Canadian-born tea master John McGee. "It was difficult in the sense that I had to master the language as well as many unfamiliar customs. Also, because I'm six feet four inches tall, it's harder for me to sit and move gracefully in small spaces during the tea ceremony. On the other hand, being a Westerner was an advantage because I didn't have an inborn Japanese bias toward how difficult it would be to become a tea master." Today, McGee lives in a historic house on the outskirts of Kyoto that is owned by the twentieth generation of the original samurai family who built it in 1657. "It's a privilege to live here," says McGee. "The family looks upon the house as the home of their ancestors, and they come here at different times of the year to offer prayers in their honor. I have great respect for that." *See page 182.*



BILLY CUNNINGHAM

Theoni V. and Tom Aldredge

Architectural Digest Visits: Theoni V. Aldredge

"Successful costumes are ones the audience is not overly conscious of—they're just a facet of a whole production, but they do have to give it a unity of time and place," says costume designer Theoni V. Aldredge, who has outfitted actors for Broadway, film and television productions for more than thirty years. Who was her favorite? "I would dress Gregory Peck again, anytime, for anything from a Halloween party to a presidential inauguration," says Aldredge, who costumed the actor for the film *Other People's Money*. When she is not working on Broadway or in Hollywood (where she is creating outfits for the sequel to *The Addams Family*), Aldredge heads to Westchester County, New York, to spend weekends with her husband, actor Tom Aldredge. From her country vantage point, Aldredge reflects on her most difficult project. "*La Cage aux Folles* was a great challenge because I had to dress men as women in beads, sequins and spangles. They say that women enjoy clothes, but men enjoy them more—the actors relished those clothes. I think every man has fantasized about how it would feel to wear a beaded gown." *See page 196.*



EMMA SAMMS

Ron Wilson



CHERYL BLAUS II

Nancy and Bob Jensen

Santa Barbara Perspective

"Early on we devised a philosophy: When we feel really strongly about something, we act on it." And so when Bob Jensen and his wife, Nancy, decided to make a Santa Barbara house perched above the Pacific their main residence, they proceeded quickly. Designer Ron Wilson was called upon to rework the interiors. "We went through the house and changed the look entirely, making it much more Mediterranean," says Nancy Jensen. The exterior walls had been painted pink, for example, and the doors were white. "My husband said it looked like a wedding cake," she notes. So they had the walls sponged in three tones—caramel, peach and strawberry—and then given an umber wash. The interiors are filled with light. Bob Jensen's study, for instance, is a rounded room edged with skylights and floor-to-ceiling windows. But Ron Wilson was careful to emphasize more than the views. "I don't furnish a room to orient it to the outside," he explains. "You have to live in the house, not just look out of it." *See page 202.*



ANDREAS FAUST

Lolita Lempicka

Joseph-Marie Lempicka-Pividal

Fashioning a Weekend Retreat in the French Countryside

"This house is more than just a country house, it's a refuge," says Lolita Lempicka. When they're not working in Paris or traveling, the French fashion designer and her husband, Joseph-Marie Lempicka-Pividal, spend time with their three daughters at their property outside the French capital. Her business keeps her active, however. In addition to her ready-to-wear line, Lempicka designs couture clothing for select clients, junior fashions (inspired by her teenage daughter, Elisa) and a line of cruisewear along with jewelry, watches, glasses, shoes, scarves and leather goods. Her designs are available at Macy's, Neiman Marcus and Henri Bendel. "We've worked together from the start," says Lempicka-Pividal. "I manage the company and Lolita takes care of the creative side." Friends often come to stay with the couple in the country. "Lolita's a wonderful cook," says Lempicka-Pividal, "and we have a cellar full of wine for the pleasure of sharing a great vintage with our friends." *See page 210.* □



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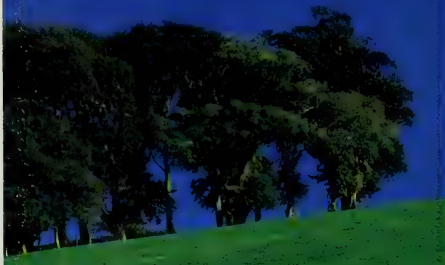
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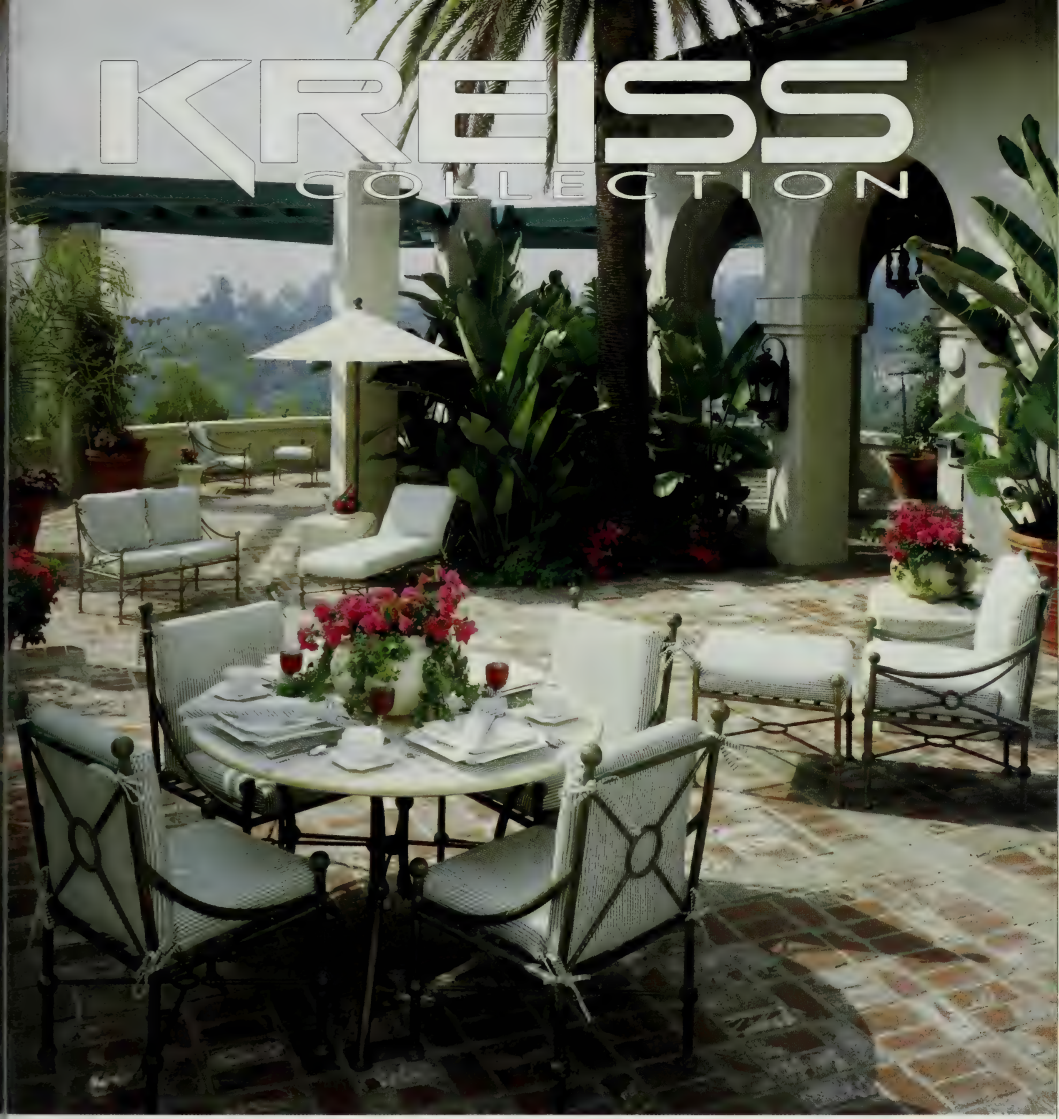
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Ziegler (partial view) 18' 2" x 14' circa 1890



Bessarabian 11' x 9' 1" circa 1850



Tabriz (partial view) 46' 8" x 10' 10" circa 1880

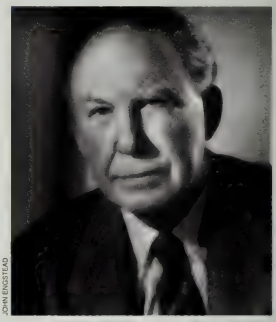
A Brilliant Legacy of Residential Design Endures in Los Angeles

By Thomas S. Hines



PHOTOGRAPHY: ALAN WEINTRAUB

BELOW: Long overshadowed by his father, architect Lloyd Wright (1890–1978) nonetheless designed a number of innovative houses in the Los Angeles area. In her biography of the senior Wright, Meryle Secrest writes, "[Lloyd's] gifts as a delineator were such, his color so delicately nuanced and his line so ethereal, that one suspends disbelief, aware . . . of a powerful poetic imagination."



JOHN ENGSTEAD

Lloyd Wright took the textile-block construction method he had devised in the early 1920s with his father to new decorative heights. ABOVE: The plain stucco wall of his 1926 Sowden House in Hollywood lends a modernist counterbalance to the theatricality of the central ziggurat form. BELOW: The interior courtyard incorporates the dramatic Mayan-style reliefs favored by both Wrights.



OF ALL THE OBSERVERS of the architecture of Lloyd Wright, the most sensitive was the writer Anaïs Nin, the longtime companion of Wright's stepson, Rupert Pole. In her famous, controversial diaries, Nin recorded the impressions of her initial visit to the architect's own house. "I saw first of all a high wall like the wall of a medieval castle," she wrote. "And a giant tree, which seemed to extend its ancient branches to keep the house from prying eyes. . . . For the first time in many years in America, I entered a home where beauty reigned, in a world created entirely by an artist." She followed this reverie with an evocation of the man himself and of his wife, Helen. "Over six feet tall, gray hair, a full round head with a very high forehead, laughing eyes, and an emotional mouth," she said of Lloyd. "He has a powerful voice, gracious manners, a hearty laugh. Next to him a tiny woman with a very sweet voice, sea-blue eyes, large and melting with softness. . . . who was an actress and now gives dramatic readings of plays."

His presence gave "a feeling of power," Nin wrote. She continued:

The sensitivity I saw later, when he took me to his office

continued on page 40

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A Brilliant Legacy of Residential Design Endures in Los Angeles
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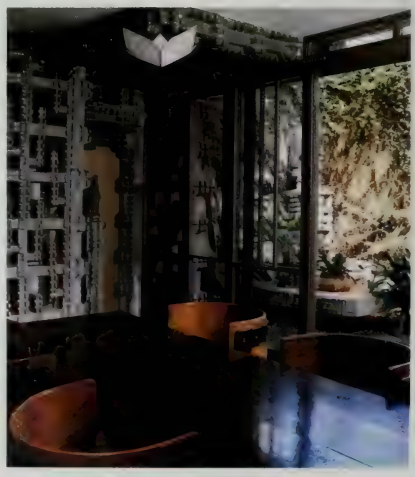
ABOVE LEFT: The articulated massing of Lloyd Wright's 1926 Derby house in Glendale gives testament to his Expressionist leanings. By the end of the decade he was using concrete block more as a basic structural component than as a stylized decorative element. ABOVE RIGHT: In the double-height living room—the large central volume common in Lloyd Wright's work—sunlight plays through the textile-block pattern he created for the house.

and showed me his drawings and projects, and models for future buildings. His drawings are very beautiful in themselves, the concepts absolutely original and poetic. That was the first word which came to my mind. . . . He is a poet of architecture. For him a building, a home, a stone, a roof, every inch of architecture has meaning."

Always known as Lloyd to distinguish him from his more famous father, Frank Lloyd Wright, Jr., was born in 1890 in Oak Park, Illinois. From interviews with the architect, historians David Gebhard and Harriette Von Breton evoked the impact of Lloyd's childhood in their pathbreaking 1971 exhibition and monograph at the University of California, Santa Barbara. "Lloyd was not a son in rebellion against his father's radical directions nor his integrity of spirit and purpose," Von Breton observed. "He was nurtured in an environment designed by his father, with a full accompaniment of vocal, audio, and visual enrichment that was part of his father's credo."

Lloyd's mother, Catherine, ran a kindergarten at home for her children and for those of neighbors

"The buildings suggest a mysterious, unreal quality" avoided in conventional architecture.



"Observe the natural phenomena around you—constantly in change, in adjustment, toward more suitable, . . . more beautiful solutions," Wright said. RIGHT: His own house, built in 1927, has a small interior courtyard that is today overgrown with foliage. The lamp and chairs in the former living room were designed by Wright.

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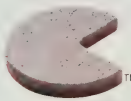
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continued from page 40



ABOVE: Wright's 1922 Taggart house displays detailing that was a precursor of the Art Déco motifs that would be introduced in Paris three years later. Wood stripping accents the white stucco walls, providing a horizontality that recalls his father's famed Prairie Style residences. The Griffith Observatory is visible in the distance.

and friends. There, Lloyd was introduced to the world of Friedrich Froebel, a pioneer in the field of child development, whose chunky building blocks and colorfully geometric paper patterns stimulated his spatial imagination, as they had his father's a generation earlier. Along with Froebel's geometric exercises, music was a constant in Lloyd's education. He played cello in the family chamber orchestra and was especially touched by the senior Wright's impromptu piano recitals: "Father used to play Bach and Beethoven at night," he later recounted, "and I can remember listening to the music while I was a small boy night after night in my cot. He used to play it like his heart would break." In the Oak Park house, Lloyd also imbibed his father's taste for Oriental rugs, Japanese prints, and the furniture and accoutrements of the Arts and Crafts Movement, as well as the designs and objects of pre-Columbian Mexico and Southwest Indian cultures. He attended his father's alma mater, the University of Wisconsin, in Madison, majoring in engineering and agronomy. He remained in college for only two years, slightly longer than his father, but garnered knowledge from his double major that would serve him well in architecture and landscaping.

Lloyd left college in 1909 to work for his father in Italy drafting and redrafting material for the sumptuous folios of Wright's Prairie work published by the Berlin house of Wasmuth. Europe opened new vistas for Lloyd in architecture and landscape design and quickened his resolve to pursue those fields. Though he would always remain in his father's shadow, he created a distinguished body of work on his own. Still, he never denied that he owed the best of himself to the strong genetic and cultural influences of the indomitable Frank Lloyd Wright.

Since, in 1911, neither he nor his father had sufficient funds to allow him to return to college, Lloyd moved to Boston, where he worked briefly at the arboretum at Harvard before joining the prestigious Boston landscape architecture firm, Olmsted and Olmsted. This position allowed him to transfer in

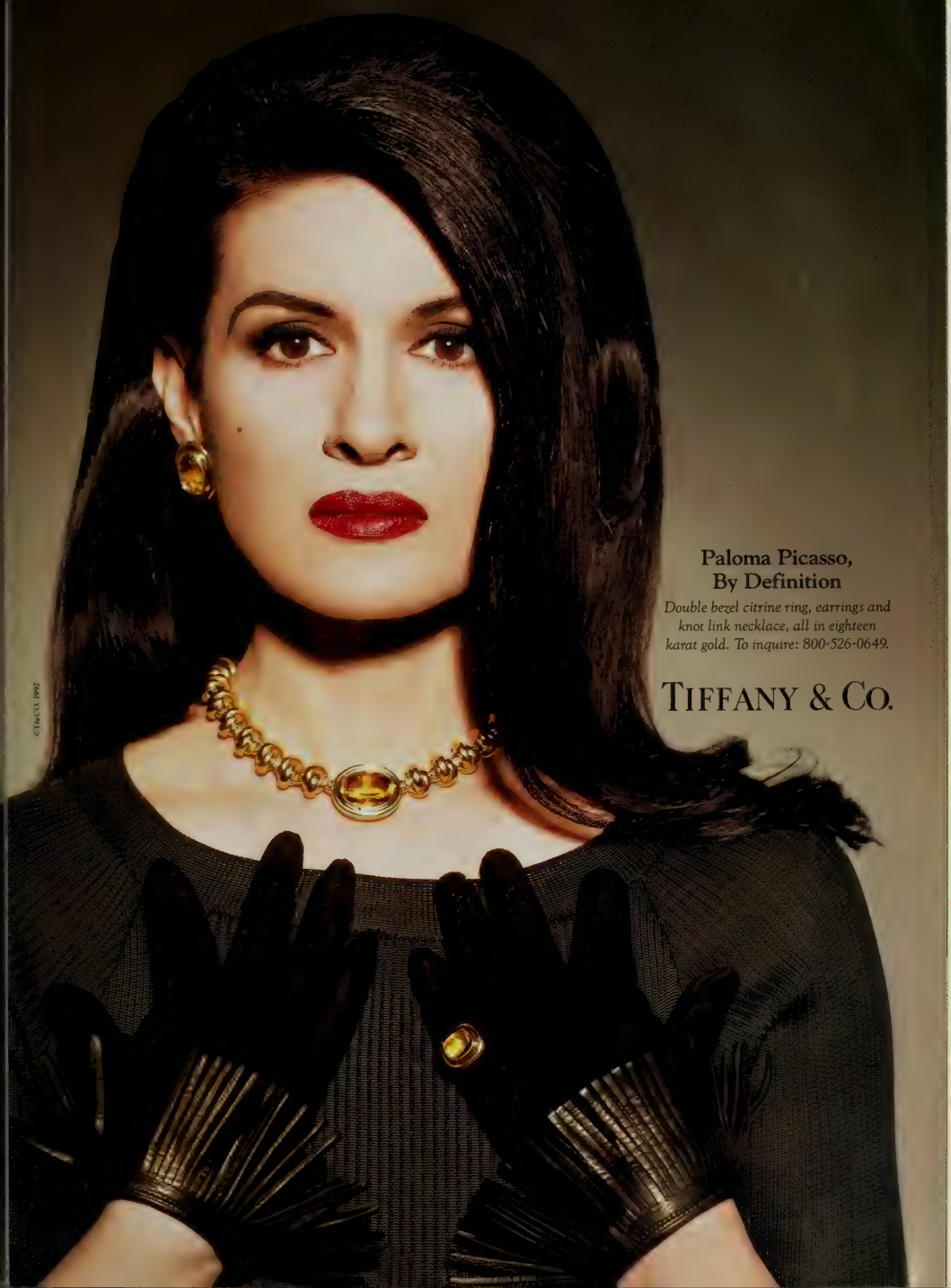


COURTESY ERIC LLOYD WRIGHT



Wright's Samuel-Novarro House, built in 1928 for a silent-film star, shows the influence of Mayan and Southwest building forms. ABOVE LEFT: An elevation and ground-plan rendering for the residence evince Wright's exceptional drafting skills. ABOVE RIGHT: Trimmed with hammered-copper panels, the reinforced-concrete structure has main spaces which, like those of the nearby Taggart house, spill down a hillside.

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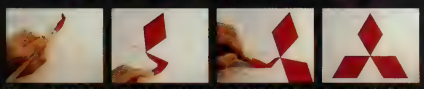
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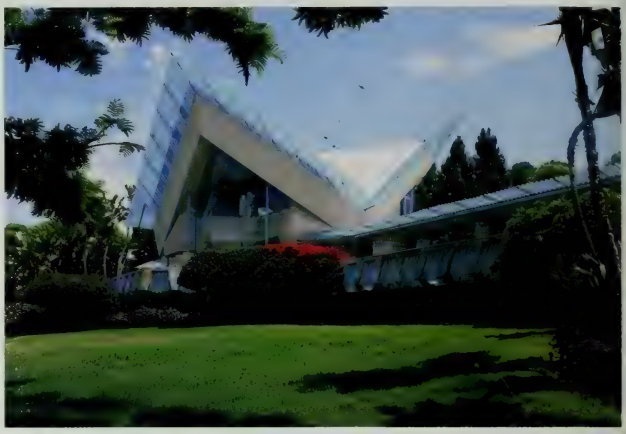


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Lloyd's "work was on a scale which should have appealed to the spirit of grandeur in the American character."



Lloyd Wright's later houses, with their use of new materials and technology, express the same sense of drama as his earlier works. RIGHT: The 1963 Bowler house (known as "the bird of paradise") features a soaring roofline edged with fiberglass. The interior is faithful to the open plan of the architect's 1920s houses. BELOW RIGHT: One of Wright's last residences, the cantilevered wood-and-stone 1965 Lombardi house, is located in Palos Verdes, not far from Wayfarers Chapel, his most famous building.



the fall of 1911 to San Diego, where the office had established a nursery to develop plantings for the Panama-Pacific International Exposition, scheduled to open in 1915. California appealed greatly to Lloyd, and except for another brief sojourn on the East Coast, he would remain there the rest of his life.

Lloyd's favorite buildings in San Diego were by Irving Gill, with whom Frank Lloyd Wright had been a fellow apprentice in Louis Sullivan's Chicago office in the early 1890s. In the spring of 1912 Lloyd entered Gill's office and worked with him and the Olmsteds on their collaborative design for the industrial city of Torrance, south of Los Angeles. When the project ended in the mid-teens, there was little work in Gill's office, and Lloyd left to form a landscape design partnership with Paul Thiene, whom he had met in the Olmsted firm. Together they designed elegant gardens for estates in West Los Angeles, Montecito and Pasadena. In 1916, however, Lloyd decided to set up his own practice in downtown Los Angeles. Since commissions were scarce, he worked briefly as a set designer for Paramount and then, also briefly, on the East Coast as an airplane designer. But he never felt comfortable in the New York environment, and in 1919 he returned to Los Angeles to help his father on the epochal Hollyhock House for Aline Barnsdall in Hollywood.

For the next five years he worked closely with the senior Wright on the development of the concrete-block technology of the Millard, Ennis, Storer and Freeman houses, having more of a role in the invention of the steel-reinforced knitblock system than he has been given credit for. The tense ambivalence of his and his father's complex relationship surfaced often in those years. In a particularly painful letter from this period, Wright told his son that he was

. . . not really reliable. *You will say a thing is so when you only* think *it is so. You will promise and not keep it. You will buy when you can't pay. You will attempt anything and blame failure on others. . . . You are sentimental but not kind. . . . You are quick to impute to others the quality that is rankling in your own soul. . . . You are absolutely the worst-mannered young man I know. . . . The value of a dollar is a blank to your mind. Your sense of time is loose. Your step is loose. Your grasp of your work is loose. Your sense of justice is loose. . . . Your eye is on me and my acts as you see them. . . . Turn it upon your own soul for your own good. I have been your "*excuse*" for too long, my son! Too long! You will answer for your own sins. I will answer for mine. Tighten up the essential screws*

continued on page 50


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Montréal in two words – cosmopolitan and historic. It's the second-largest French-speaking city in the world; last year it celebrated its 350th birthday. An island city, it's compact, perfect for serious shopping ... or simply strolling.

There are churches and oratories to visit, as well as 3,000 restaurants, great nightlife, and the International Jazz Festival. A quick flight from New York City, Montréal feels so ... French!

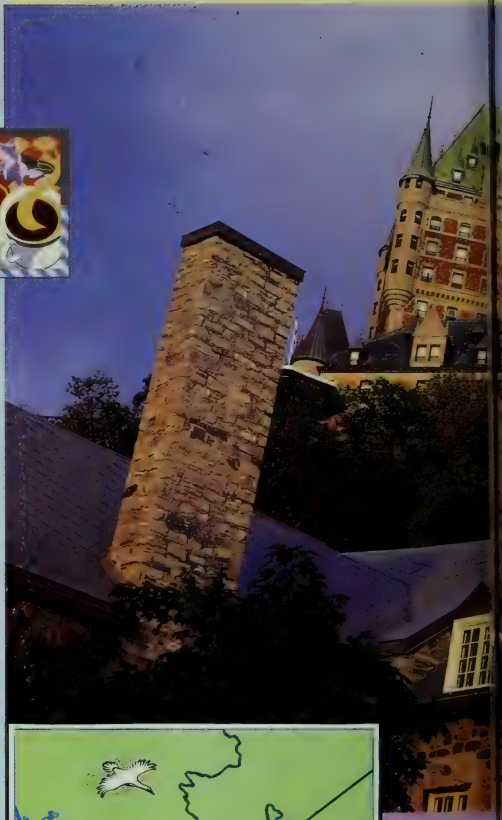
Less than an hour's drive south is the resort region of the Eastern Townships. Amid rolling hills are concerts and country inns, watersports and wines, the bustle of Sherbrooke and the calm of the abbey at Saint-Benoît-du-Lac.

About 90 minutes north are the Laurentian mountains. At charming communities like Saint-Jérome and Mont Tremblant, you can golf, swim, boat, hike, ride, and dine very well indeed.

Québec City, the historic walled capital, offers unforgettable sights ... the Château Frontenac, the Citadel, the cobblestone streets of Old Town, and the outdoor cafés along the Grande-Allée.

The North Shore of the St. Lawrence River leads to the deep fjords of the Saguenay River. The South Shore takes you to the Gaspé, with the famous 'pierced' rock at Percé, so dramatic at sunrise, so romantic at sunset!

Wherever you go in Québec, however long you linger, you'll hear the word Bienvenue! It's our way of saying 'Welcome!'





HERE'S A GREAT LITTLE TOUR TO TAKE IF YOU ONLY HAVE A WEEK.

HERE'S A ROUTE THAT LETS YOU SEE MORE OF THE WORLD NEXT DOOR.

AIR CANADA FLY/DRIVE PACKAGES AVAILABLE.



Québec City ... the Old World and the New. Lower Town and the Town Above. In the foreground, La Maison Chevalier, now a musée. In the background, the renowned Château Frontenac.



French cuisine and fine dining are matters of importance everywhere in Québec ... especially in the restaurants of the district called Old Montréal.



Heirloom or handiwork, old or new, the arts and crafts of Québec's master artisans tug at your heartstrings.



Visit the villages and country churches (the one here is at Mont-Tremblant in the Laurentians), then swim, fish, boat, hike, ride, golf, and ski!



From the Mount Royal lookout, marvel at the skyline of Montréal. Then tour the city by bus, by car, by foot, or by horse-drawn calèche.



Splendid in scarlet tunics, members of the Guards Band make martial music in July and August on Ottawa's Parliament Hill.



When you take an Island Ferry, you exchange the hustle and bustle of Toronto, Canada's largest city, for a relaxing walk, bike ride, or picnic on one of the bucolic Toronto Islands.



A gentle rainbow play[s] over mighty Niagara Fa[lls], the world's most famous waterfall. Board the Maid of the Mist and feel its spray!

Don't let the Lion Mask frighten you. It may be fearsome looking, but a friendly Chinese Canadian put it on for a parade.





Golf is one of the innumerable pleasures of the Muskokas. Admiring the multicoloured leaves in the fall is another.

TRIP *your* IMAGINATION!



LET'S START WITH NIAGARA. THAT RAINBOW IS REAL, A REGULAR FEATURE, AND A COLOURFUL HARBINGER OF GREAT THINGS TO COME.

Just to the west, we jest! With the best of The Bard, at Stratford, or, nearby, the zest of the Shaw festival. For a change of pace, swing by the Guy Lombardo Centre in London. Munch at the Farmers' Market in Kitchener – especially come Oktoberfest. And savour the fruits of our orchards and vineyards. A nice little ice wine, perhaps? Prosit!

Spin up to Toronto, and take in the clean green big city scene, the SkyDome, gallerias galore and funky little stores, and your ever-looming CN Tower. Check in to a swell hotel, then stroll about and buzz with the night life, the lively arts and jumbo-delicious cosmopolitan flavours. This burg's cookin'.

Feel like a breather? Trip north to the 'Shining Waters' Ontario is famed for, and some of our best-loved summer playgrounds – Georgian Bay, the Muskokas, and Algonquin Park. Swim, sail, canoe, fish, hike, or just putter about. And relax, for our lakeside resorts will pamper you with the sleekest of creature comforts.

Farther afield, loom the rolling ranges of the Precambrian shield. Come September, take a day's train trip up the Agawa Canyon. And see the gorges glow.

Looping east, tour Canada's capital, Ottawa, with its gracious parks and public spaces, sedate canal cruises, museums and galleries, theatre, concerts, pomp and circumstance, and the neo-gothic grandeur of Parliament Hill. Step lively!

Or step back. Reel with the pyrotechnic spectacle of fusillades and cannonades at Old Fort Henry, in Kingston. Take a paddle-wheel cruise of the Thousand Islands. Delight in days gone by at Upper Canada Village, near Morrisburg. The nineteenth century churns on, with a genteel charm – and bread fresh-baked daily.

Whichever way you turn, golden moments await you, just over the rainbow.



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A LAND OF LAKES AND RIVERS AWAITS YOUR PLEASURE. A PLANE WILL TAKE YOU TO A PLACE OF SPLENDOUR WHERE THE FISH GREET THE SUN.

PADDLE YOUR OWN BRIGHT RED CANOE. PAUSE ALONGSIDE MOUNT WILSON IN NAHANNI COUNTRY. IT'S AN UNFORGETTABLE FEAST OF THE SENSES.



Pat & Rosemarie Keough

NELSON EDDY MAY SING FOR YOU, BUT OUR MOUNTIE SMILES FOR YOUR CAMERA IN REGINA, SASKATCHEWAN.





NO NEED TO FEAR THIS BEAR ... ITS SPIRIT IS CAUGHT IN SOAPSTONE BY THE INUIT CARVER. CARVINGS ARE WORKS OF ART AND WONDERFUL SOUVENIRS OF THE NORTH.



ARE YOU UP FOR R. & R.?





HERE'S 'LAND, LOTS OF LAND'. AND LAKES AND RIVERS, FISH AND BIRDS, FLOWERS AND ANIMALS ... EVEN THE AURORA!

Just the spot to do familiar things, like golf and shop; and elbow-room to do the unexpected, like flight see the wilderness.

Manitoba is mid-continent. Winnipeg, its capital, has so many attractions that the Michelin Guide awarded the city three-star status. Dine here on Winnipeg goldeye (a smoked fish), Western beef and Ukrainian perogies!

On foot, on horseback or on bicycle, follow the trails of Riding Mountain National Park. A train or plane takes you to Churchill, the Arctic seaport with an 18th-century 'fur fort', polar bears, and 200 species of birds.

Saskatchewan is wheat-fields, parklands, and 93,000 freshwater lakes that teem with northern pike, walleye, and arctic grayling. The capital, Regina, celebrates the Mounties (see Chief Sitting Bull's tobacco pouch at the RCMP Museum) and hosts Buffalo Days, the exciting country and western fair.

Saskatoon, 'the city of bridges', offers river cruises and stages Shakespeare on the Saskatchewan. The world's largest tomahawk towers over Cut Knife.

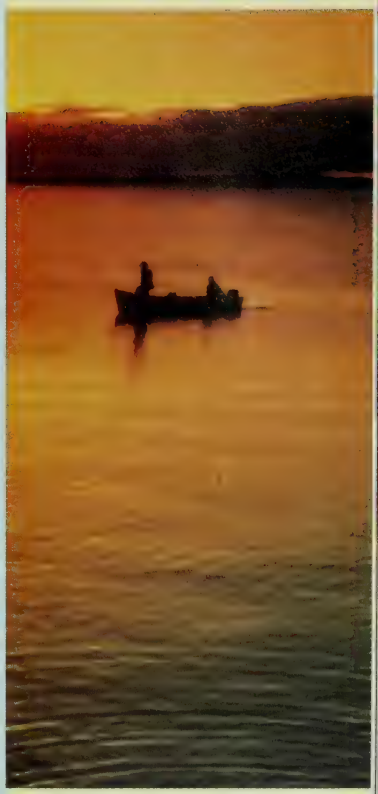
To top it all off ... there's the vastness of the Northwest Territories. 'The Land of the Midnight Sun'. One million square miles. Four time zones. Only 54,000 people.

On summer days, expect to wear shorts. Yellowknife, the capital, hosts the Pacific Western Midnight Sun Golf Tournament. Camp beside a mountain; canoe a challenging river. Here's the real wilderness!

Manitoba. Saskatchewan. The Territories. Widen your horizons. 'Have a good day.' It lasts 24 hours!



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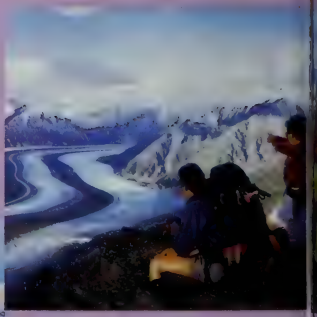
Meet Albertosaurus ... her nickname is Lillian. She stalks the halls of the Royal Tyrrell Museum, Drumheller, Alta.



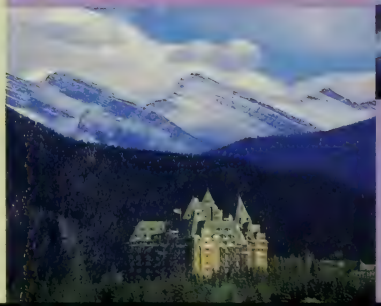
Vancouver by night with light. Daytime attractions include the Ming Dynasty Garden and Science World (on the site of Expo '86).



The Haida work their miracles in wood. Raven, the trickster hero, is shown in this carved, painted ceremonial mask.



Flight see the Yukon, and opt for a 'copter tour of Canada's highest mountains and most awesome glaciers.



Like a fairy castle, Banff Springs hotel was built amid forest and mountain. It has a room with a view for you.

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Begin big ... with the Rockies. Check into the romantic Banff Springs Hotel and ogle the views. For dinosaurs, all roads lead to the Royal Tyrrell Museum at Drumheller.

Edmonton, Alberta's capital, boasts the West Edmonton Mall, the world's largest shopping and indoor amusement centre – over 800 stores and an indoor beach. Calgary has skyscrapers, pioneer artifacts at the Glenbow Centre, and the rollicking excitement of the Calgary Stampede.

British Columbia is a place of splendour. The word even appears in the province's motto! Its capital, Victoria, recalls merry Old England; doubledecker buses ... floral gardens ... high tea at the Empress Hotel.

Nestled between ocean and mountain is Vancouver, Canada's third-largest city. It offers Gastown for shopping, Chinatown for food, Stanley Park for totem-poles, and the Super Skyride up Grouse Mountain for the panoramic view.

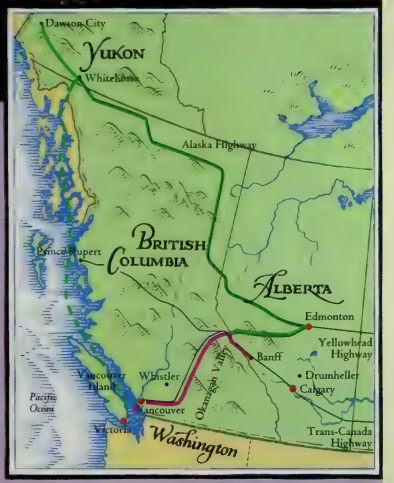
Cruise the coast; unwind on a Gulf Island. Sip the wines of the Okanagan Valley.

When you drive the famed Alaska Highway up to Alaska, you see a corner of the fabulous Yukon Territory. On the way is Whitehorse, the capital, with guided nature walks, river cruises, flight seeing, canyon tours – even a reindeer farm.

Farther north, discover Dawson City, the frontier Gold Rush capital. Visit the Gambling Casino, then the log cabins of writer Jack London and poet Robert W. Service. Hear an actor recite 'The Shooting of Dan McGrew' where the bard wrote it!

Come be a guest of the Canadian West.





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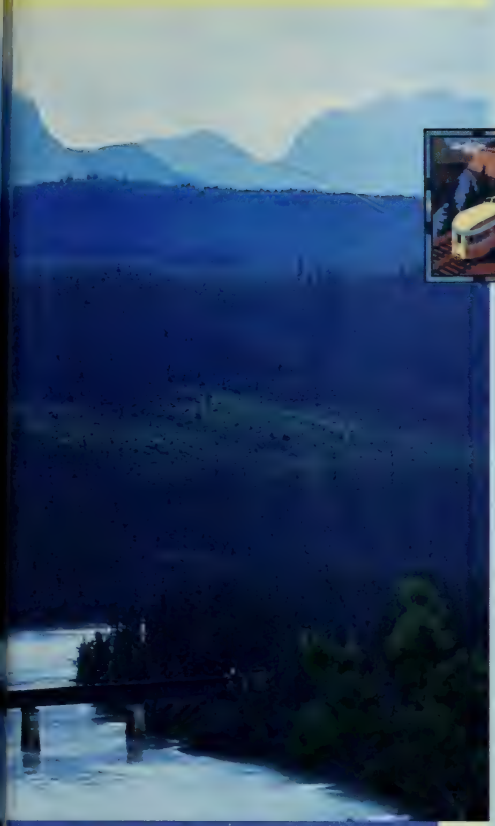
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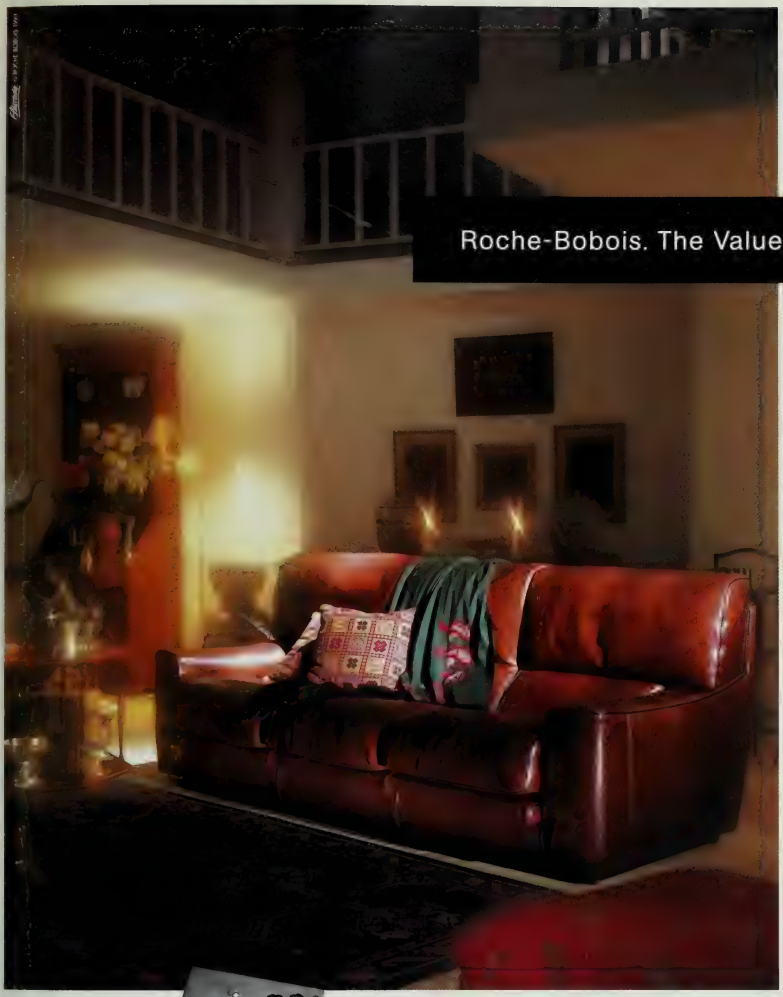
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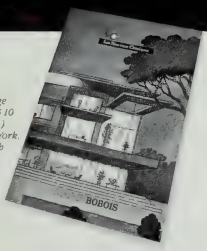
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A Brilliant Legacy of Residential Design Endures in Los Angeles
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till they hurt. They are nearly all loose.

A subsequent letter was more conciliatory and affirmative:

Life requires technique, as does any other expression, if art. Let us learn it. In our relations as a family we have been pretty raw—savages, rather. Punishment is certain and ought to be valuable. That is really all there is to a true education—profiting by the experience of joy and punishment. . . . Have a good word and a fine thought for everyone you touch. Cut out rough stuff and avoid anger as you would a house afire.

Then, later, when various construction problems arose on a project for which Lloyd was the construction overseer, his father became more paternally affectionate:

I've just come from the Storer house. It's a tragedy from my standpoint, but I can see how hard you've worked to pull it out and I approve many things you did. I have been thinking things over and I guess in the heat and shame of the failure and loss I've been thinking more of myself than of you, more heedless than I ought to be. . . . I guess you've had about enough. A session with old Doc [Storer] makes me realize a few things—at least you did your damndest. Angels can do no more.

Of Lloyd's own work in Los Angeles in the 1920s, the Taggart and Bollman houses were the earliest statements of the modes that he would develop throughout the decade. In siting and profile, the Taggart (1922) was a kind of miniature version of the Ennis House. Its white stucco walls were trimmed and accented with broad clusters of deep red layered wood planks, foreshadowing a style that would come to be called Art Déco after its prominent display in the 1925 Exposition des Arts Décoratifs et Industriels Modernes. The Bollman house (1922; see *Architectural Digest*, March 1987), on the other hand, was the first to use concrete blocks as decorative punctuation and, as such, led the way to their more integral use as the major structural elements of Lloyd's and the senior Wright's houses of the 1920s.

Throughout that decade, Lloyd designed handsome commercial structures and such popular public edifices as the Hollywood Bowl, but his architectural genius was best realized in three Los Angeles houses: the Sowden House (1926); the Samuel-Novarro House (1928); and his own studio/house (1927). These buildings epitomized his talent for merging his own brand of Expressionism, akin to contemporary European developments, with his and his father's interest in Southwest Indian cultures. He wanted, according to Gebhard, "to establish a link . . . with that which was architecturally indigenous to America." To accomplish this, he chose concrete as the material that came closest "in feeling to adobe and stone and the lime cement structures erected by the Mayas."

The qualities that marked his Expressionist commitments, Gebhard continued, included "first, the use of unconventional angled wall surfaces and details; second, the handling of these to create surfaces and volumes which are obviously meant to be read as existing ends in themselves"; finally, he pointed out, "the buildings suggest a mysterious, unreal quality" avoided in conventional architecture.

The ambivalence of Lloyd and his father's relationship surfaced often.

In 1926, in the Los Feliz district of Los Angeles, Lloyd fused those elements into an amazing house for the interior decorator John Sowden, who worked with him in designing the appealingly chunky furniture. A simple rectangle of four connected wings offered virtually blank walls to the outside while framing a luxuriantly planted interior courtyard, which brought light and air to the rooms that opened onto it. The court also served as a spectacular open-air theater for the screening of motion pictures and the presentation of musical and theatrical productions.

The only puncture in the otherwise blank walls was the front window and entranceway, which pulled one into a cavelike stairway that led up to the living room. Clusters of concrete blocks framed the Cyclopian front portal. Gebhard observed that the blocks had a softly malleable quality that suggested they were "made of ice cream and that they [were] just starting to melt."

Historian John Beach noted that the house had "been confused by the casual passerby with a power station, a museum of Aztec art, and the temple of one of those exotic religious cults which . . . flourish in the benign climate of Southern California. . . . Lloyd's conception of the California house, which is totally protected from visual or actual trespass from the outside world and yet encloses some court or garden where the sunshine and the idealized Southern California life style can be enjoyed in open privacy . . . seems a perfect vision of those two seemingly incompatible concerns of the paranoid second half of the 20th century: openness and security."

The Samuel-Novarro House was first commissioned by Louis Samuel, the business manager for the silent screen star Ramon Novarro. According to Lloyd's son, the architect Eric Wright, Samuel had initially met Lloyd through Novarro, who had commissioned the architect to design a Spanish colonial house, which, for unexplained reasons, never got built. But while Lloyd's house for Samuel was under construction, the client suffered personal financial reverses and the wealthy Novarro came to his rescue by taking over payments and ownership of the building. There was sufficient time for him and Lloyd to make certain changes in the design, particularly in the rather elaborate landscaping, wherein Lloyd designed long, highly architectural pergolas that extend-

continued on page 52


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A Brilliant Legacy of Residential Design Endures in Los Angeles
continued from page 50

ed from the building out into the garden. Though it reared an imposing and beautifully articulated wall to the street, the house was actually rather small, with four levels stacked into the steeply inclined hill. At street level, the only functional space was the garage, with a stair leading up to the basement level of laundry, storage and maid's rooms. This floor also contained a large space reached by separate stairs, known as the music room—or, as one critic described it, "the real heart and soul" of the house.

The main floor of the house sat atop the music room and service area and was attached to what amounted to a long retaining wall necessary to hold the pool and gardens on the precipitously inclined slope. At the center of this main, third level was a large living room with a dining room and dining terrace to the north and a "lounge" to the south opening directly onto the pool. Behind this lay the master bedroom, which faced the garden. Above was a fourth, dramatically glazed "studio" level, which was later used as a bedroom.

Accenting the white reinforced-concrete walls were highly mannered panels of hammered copper, which soon turned to a naturally rich green. In the tall, four-story central axis of the house, this ornament "gushed" and then "trickled" from the top downward like a waterfall. The copper also articulated the contrastingly horizontal thrust of the house and the pergolas as they spread across the hillside. The Novarro house, wrote Pauline G. Schindler in *The Architectural Record*, "presents a thorough and sound approach to what mathematicians called 'the elegant solution'; that is, a solution stripped of the redundant... appropriate in the exactitude of its structure."

Less expressionistically sensational than the Sowden and Novarro houses, the house and studio that Lloyd built for himself was perhaps his finest residential design. It also suggested, in its massing and its concrete-block textures, more affinity with the senior Wright's Los Angeles houses and with the Mayan prototypes upon which they both drew. More simply rectangular than the variegated Novarro house, the building nevertheless had spatial relationships unique to Lloyd's work. The first thing one encountered in approaching the house, as Anaïs Nin had noted, was the beautifully textured wall in front of the house that enclosed an unroofed patio, and a giant Italian stone pine within the courtyard. The walled patio, moreover, adjoined the hearth room, whose folding-door partition panels could be recessed against the wall so as to make the covered and uncovered spaces read as one. When the partition was closed, the fireplace warmed a small, relatively conventional space. When the room was thrown open, however, to include the roofless patio, the scene took on the essence of a primeval bonfire. Hall stairs led up to the family quarters —situated above Lloyd's architectural studio—with sitting room and bedrooms opening onto decks and balconies. Of the upstairs sitting room, Nin recalled:

The house Lloyd built for himself was perhaps his finest residential design.

[There] was so much to see in the room that one could not become aware of it all at once. It took me all evening to absorb the pre-Columbian sculptures, the exceptionally beautiful Japanese screen, the heavy furniture designed by Lloyd. The room was full of mystery. The uneven shape, the trellised wall made of patterned blocks, the long, horizontally-shaped window, overlooking the patio below, and the old tree that, like a great umbrella, sheltered the whole house. . . . The colors were soft and blended together. The shelves held books, Japanese dishes of gray and blue

continued on page 56


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Reconsidering Lloyd Wright
continued from page 52

with the rare fish pattern, crystal glasses, silver. Helen served a dinner lovingly and carefully prepared to blend with the place and the talk. Everything gave a feeling of luxury created by aesthetics, not by money. By work of the hands and the imagination. The atmosphere was rich and deep and civilized.

Taken as a cluster, these three houses, along with the powerful Derby house (1926) in nearby Glendale, were Lloyd's strongest achievement. Like that of many architects in Depression America, his built work in the 1930s dwindled, though his unbuilt urban design projects for a futuristic Los Angeles civic center confirmed the grandeur of his vision. In the postwar 1940s and 1950s, however, his career gained momentum and was capped by the fame he deservedly earned for his Swedenborgian Wayfarers Chapel on the Palos Verdes peninsula south of Los Angeles. Begun in the 1940s, it developed incrementally for over two decades. The glass chapel, moreover, shaded by trees, was in many ways an outgrowth of his more seminally Expressionist work of the 1920s.

Then and later, he never acquired the commissions his fabulous talent deserved, nor did he see sufficient realizations of his rich, imaginative designs. "If his plans had been carried out," Nin observed sadly, "the world would have been dazzled by them. His work was on a scale which should have appealed to the spirit of grandeur in the American character, a dramatic and striking expression of a new land."

At his funeral at the Wayfarers Chapel in 1978, his niece, the actress Anne Baxter, read a Dylan Thomas poem ("Do not go gentle into that good night") that Lloyd had loved and that evoked his life and character.

Lloyd Wright was, in a sense, a tragic figure, caught throughout his career in the shadow of his superhuman father. Both blessed and cursed by that paradoxical relationship, he nevertheless created, in his own truncated oeuvre, architectural marvels both on paper and on the land. □





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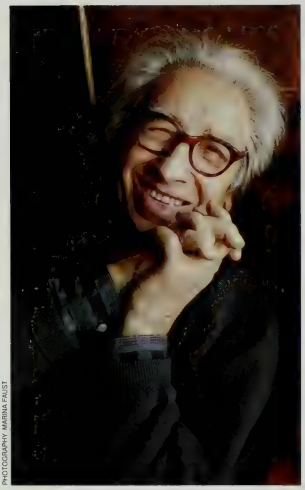
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JEAN WEINFELD'S BAUHAUS REFRAIN

Musical Instruments Tuned to a Modernist Aesthetic

By Michael Peppiatt



PHOTOGRAPHY: ANDREA FAUST

The late Jean Weinfeld (left) combined his training at the Bauhaus with his love of music when, at 75, he created his first stringed instrument. "Why should the form of musical instruments never change?" he asked. "I became so obsessed by the idea that I decided to try to find new forms myself."





Weinfeld crafted his instruments, which he called Fonics, from all types of wood, from rosewood to walnut and mahogany. ABOVE: Like many of his designs, *Sea Horse* reflects a Cubist sensibility. LEFT: *Double Eight*.

THERE IS NO LAW governing the shape of musical instruments, but the basic forms of the violin and the guitar, the double bass and the cello, have barely altered since their invention. It is a curious fact that while everything from clocks to picture frames undergoes constant changes in concept and design, the musical instrument appears to have assumed a definitive shape virtually from the moment it was born. Since the Amati, Guarneri and Stradivari families of Cremona, Italy, put their stamp on the violin from the mid-sixteenth century to the eighteenth century, its curving contours have remained surprisingly intact.

But in 1980, toward the end of a

Polish-born Weinfeld had a varied career, working as a cabinetmaker in Palestine, studying in Berlin in the 1930s and later planning architecture shows in Paris. RIGHT: His instruments span a range of novel shapes.



continued on page 66



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Musical Instruments Tuned to a Modernist Aesthetic
continued from page 62



ABOVE: "Bi-guitars" and other hybrids were the result of experiments, which also yielded cellos, lyres, lutes and banjos. Weinfeld was not a musician, but he was attentive to the sound quality of his inventions.

long, eventful life, Jean Weinfeld decided to invent a whole spectrum of new shapes for stringed instruments. Graceful and inventive as they are, these forms have never become widely known, and their creator, who died last summer at the age of eighty-seven, lived in relative obscurity.

The originality of Jean Weinfeld's Fonics, to use the name he gave to his sculptural instruments, is immediately obvious. They were not merely visual concoctions—freewheeling fantasies on a given theme—but properly crafted instruments on which professional musicians could perform. They range from the naive to the anarchic, the elegant to the near-comic, but each instrument has a distinct identity. The common link is Weinfeld himself, a man who brought years of creative questioning and practical skill to [illegible]

He was born in [illegible] in Warsaw and grew up in predict[illegible] difficult circumstances as a Jew [illegible] a virulently anti-Semitic society [illegible] son of an entrepreneur who, like a multitude of others, went bankrupt in the early 1920s. "We moved house a dozen times during the first eighteen years of my life because my father felt uncomfortable everywhere," Weinfeld would later recall. "The Catholic church was omnipresent in Poland, and a kind of apartheid existed between the Catholic and the Jewish communities." The young man, who had a passion for classical music, immigrated to Palestine and made his living as a cabinetmaker in one of the first kibbutzim. Disillusioned by the political reality he encountered there, Weinfeld left five years later, in 1929, for Berlin, then in full artistic ferment. After briefly serving as the assistant to the influential theater director Erwin Piscator, he enrolled at the Bauhaus, which for several more years would remain the great center of avant-garde culture.

The Bauhaus left an indelible stamp on everything Jean Weinfeld thought and did thereafter. His visiting card, for example, carried the words "Bauhaus Pupil" until the end of his career. For four years, almost until the school was finally shut down by the Nazis, Weinfeld





BELOW LEFT: Heeding the modernist imperative to "make it new," Weinfeld produced instruments in the form of spirals, cubes and pyramids. ABOVE: An electric guitar displays the bright color he often used.

studied and lived the Bauhaus life, mingling with teachers of the stature of Kandinsky and Klee and playing a prominent part in the students' artistic and political activities. He endorsed the Bauhaus credo that there was a "fundamental unity underlying all branches of design," and he left prepared to practice the aesthetic and social theories he had absorbed there. "Paradoxically, Hitler did the Bauhaus a service when he closed it down," Weinfeld reminisced with the gentle irony of a person who has survived many crises. "So many of the people connected to it were forced to go abroad, and the Bauhaus message was spread internationally with an urgency it would not have had otherwise."

Weinfeld had already experienced too much political tension and social upheaval not to recognize the signs of impending catastrophe. In 1933 he left for Paris, where he worked intermittently as an architect as well as a writer, director and choreogra-

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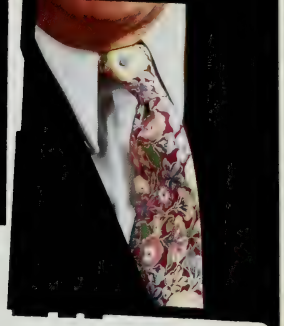


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Musical Instruments Tuned to a Modernist Aesthetic
continued from page 66

They range from the naive to the anarchic, the elegant to the near-comic, but each instrument has a distinct identity.



"There is a direct link between architecture and instrument making," Weinfeld once said. "Instrument making—that of today and especially that of the past—is a world of forms and sounds." In his Paris studio, instruments in various stages of completion resemble a Cubist still life. The paintings at left are also his.

pher for various theater companies. When war broke out he was interned at Drancy, outside Paris, but since he had retained a British passport from his stay in Palestine, he was less harshly treated. For four years he kept himself going by making toys out of scrap material, and most notably, from the packing materials of a Red Cross parcel, he put together a toy guitar for his son Michel, whom he had not as yet seen.

After the war, Weinfeld found a job organizing architecture exhibitions at UNESCO's headquarters in Paris, and it was then that he began to indulge his fascination with musical instruments. "As soon as I had time," he explained, "I would haunt the rue de Rome, the rue de Madrid and the rue de Constantinople, where all the stringed-instrument makers had their shops. I used to look through their windows, trying to find out the secrets of their trade." He also began collecting instruments on his trips around the world for UNESCO. "I had spent so much time gazing at instruments, turning them around in my hands and admiring their forms and their structure, that I started to think, Why couldn't one give them new forms as beautiful and elegant as the ones they have always had?"

At the age of seventy-five, Jean Weinfeld launched a new career as an instrument maker. A life spent learning about architecture, design, cabinetry and musical instruments suddenly impelled him to try to work in a domain that for centuries had resisted change. With his Bauhaus belief that all form could be reinvented in a contemporary idiom, Weinfeld produced instruments in the shape of cubes, sea horses, rams' horns, pyramids and double eights as if no conventions had ever dictated the way a violin or a guitar was supposed to look. He used a variety of woods—spruce, mahogany, rosewood—and different kinds of marquetry or lacquer to create instruments that were original and graceful as well as usable. At the outset, his inventions were given short shrift by instrument makers and musicians alike. But once they had been shown in a few exhibitions and composers as influential as Pierre Boulez had expressed enthusiasm for their innovation, opinion changed and a trio was set up specifically to give concerts with them. For Weinfeld, seeing his precious and unorthodox instruments played in public was a personal triumph. "However isolated and beset by doubts I felt while I was making the instruments," he said not long before he died, "those years are among the happiest and certainly the most surprising of my life."

Looking at the instruments today, one marvels not only at their ingenious elegance but perhaps even more at their zest and youthfulness—an expression of the age of the Bauhaus and the early, dynamic decades of our century. □



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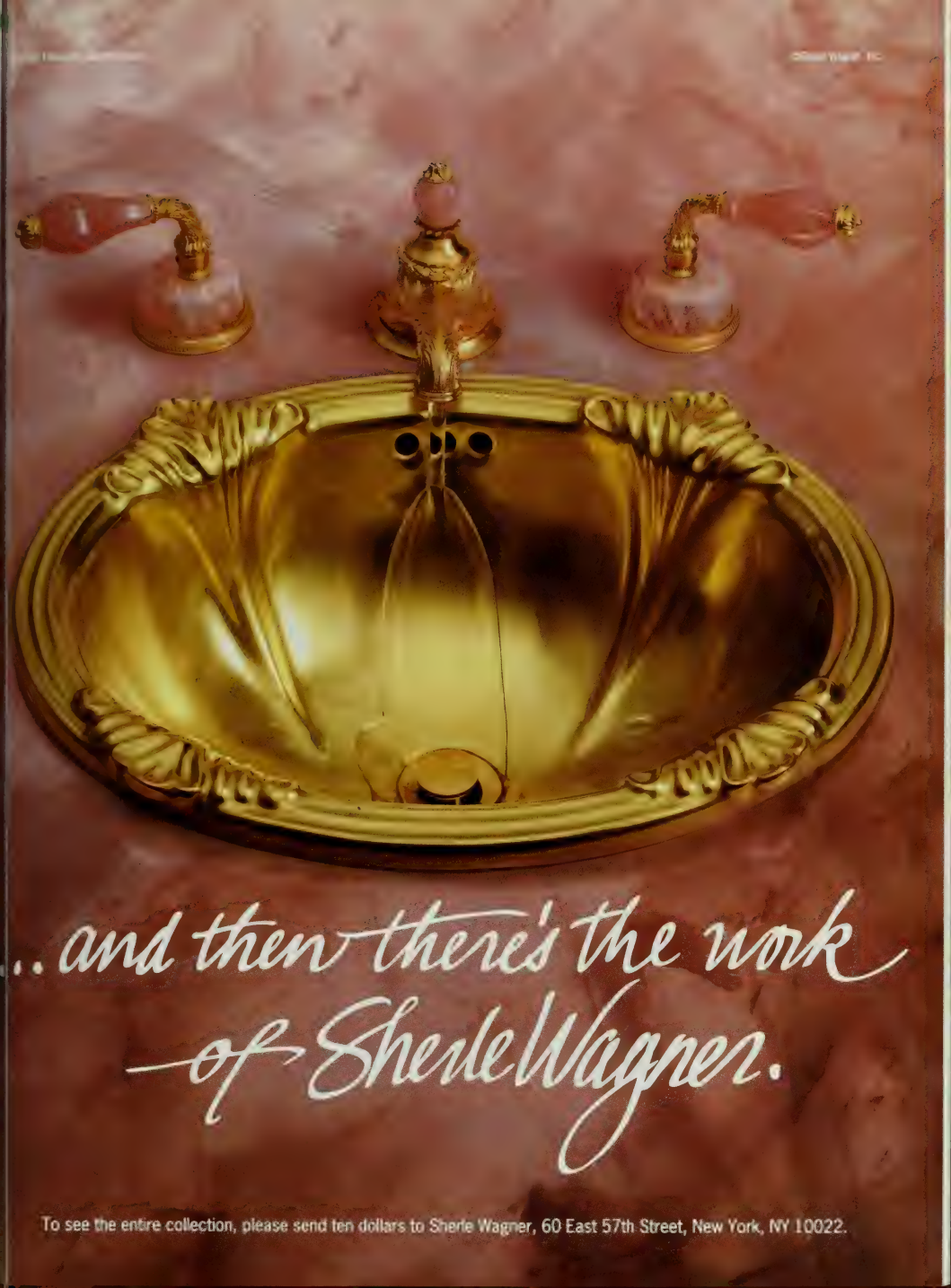


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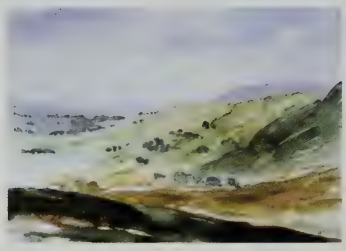


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Touring the Route of Writers' Houses near Paris

By Anthony Roberts

THE ROUTE DES MAISONS d'Ecrivains, or Route of Writers' Houses, is the brainchild of an association of public and private owners whose ten properties were once occupied by some of France's great men of letters. Besides their literary histories, their common thread is a general proximity to the Seine, which gives the informal route added background charm.

The Seine has always attracted French artists. From the earliest times it offered direct access by water to the capital: An artist could write or paint in peace along its banks yet remain in touch with the nation's cultural center. The ten Seine-loving writers associated with the tour are François René Chateaubriand, Ivan Turgenev, Alexandre Dumas, Emile Zola, Casimir Delavigne, Jules Michelet, Pierre Corneille, Gustave Flaubert, Jean La Varende and Victor Hugo.



PHOTOGRAPHY: MARINA FAUST

It takes at least two days of driving to cover the entire route, which is around Paris and Rouen. Besides a car, detailed Michelin maps of the Paris suburbs and the Rouen area are essential. None of the houses are easy to find, and the pamphlet distributed by the association gives directions only in French. However, with the pamphlet, road maps and the knowledge that one cluster of houses is around Rouen, some eighty-six miles from Paris, and the other group is just outside of Paris, close to Bougival, a visitor shouldn't have too much difficulty. Near Rouen are Flaubert, Corneille, Hugo, Michelet and La Varende; midway is Delavigne; near



Loosely laid out along the Seine from Paris to Rouen is the Route des Maisons d'Ecrivains, a tour of residences of famous French writers that are open to the public. T[illegible] Turgenev, author of *Fathers and Sons*, built a wooden dacha n[illegible] d[illegible] Pauline Viardot's Bougival villa, where he lived fro[illegible] until his death in 1883.



ABOVE: A portrait of the author hangs in [illegible] study, which is filled with books and letters. RIGHT: Turgenev's bedroom faces the river

continued on page 80

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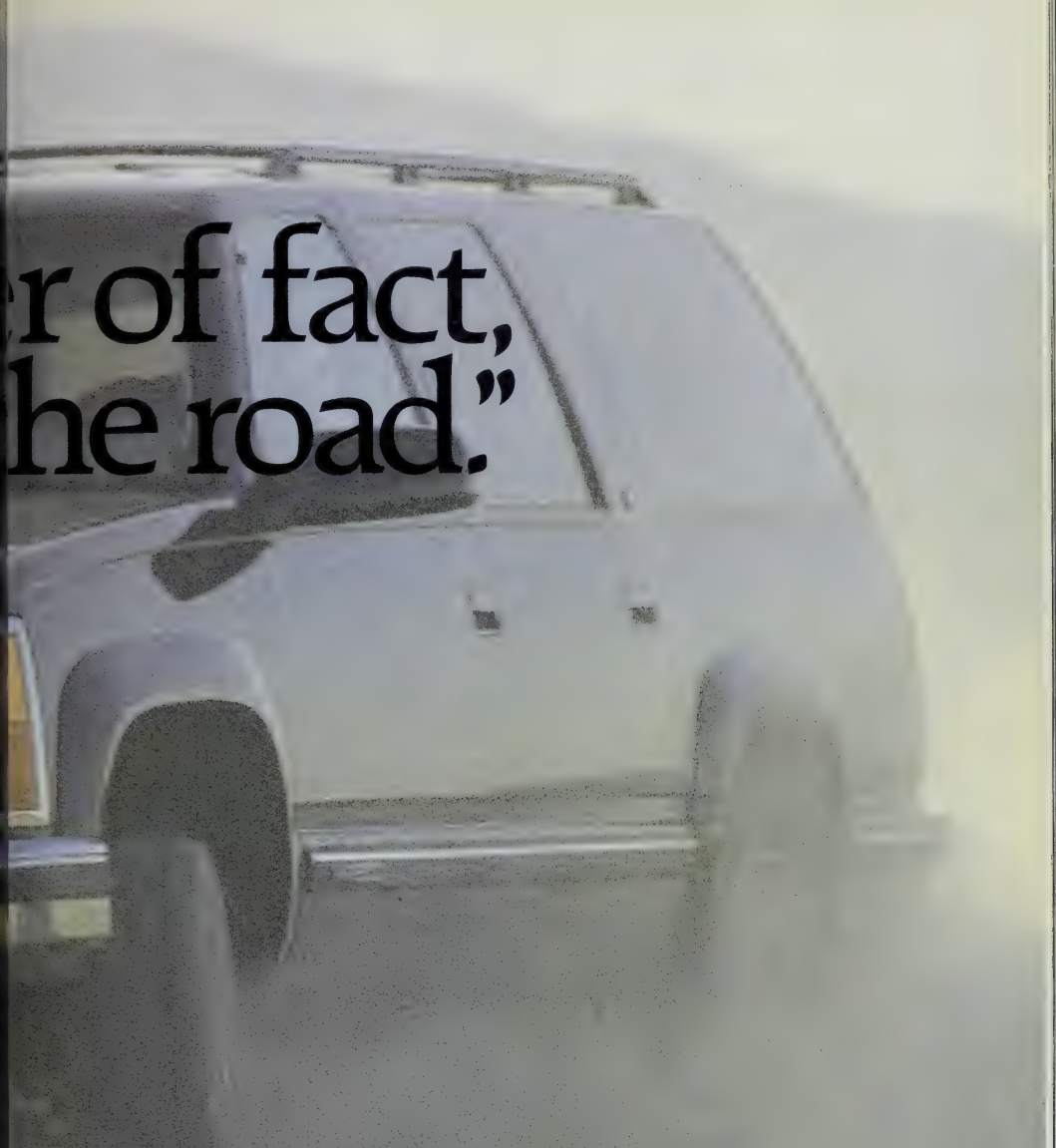
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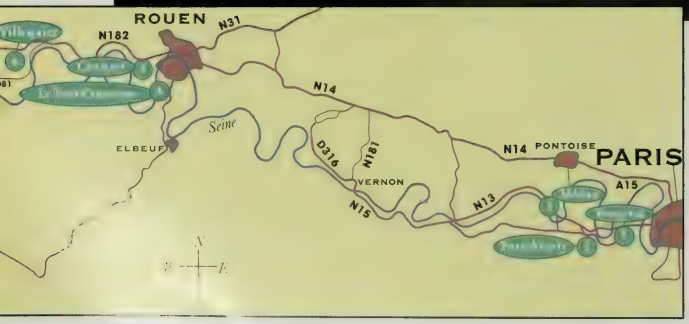
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THE STRENGTH OF EXPERIENCE

Touring the Route of Writers' Houses near Paris
continued from page 76





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5. **Pavillon Flaubert**
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Dieppdalle-Croisset
76380 Canteleu
35-36-43-91

6. **Musée Victor Hugo**
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In 1844, enriched by the success of *The Three Musketeers*, Alexandre Dumas constructed his dream house, the Château de Monte-Cristo, at Port-Marly. The Renaissance-style structure stands in an English-style park. Château d'If, his separate miniature lodge, was where he spent his working hours.

Paris are Turgenev, Chateaubriand, Dumas and Zola.

On a hillside overlooking the Seine at Bougival stands an Italian-style villa built in the early nineteenth century. In 1874 the property was acquired by a strange trio, along with nearly twenty and a half acres of steep sloping land. The triad consisted of a wealthy art critic named Louis Viardot, his wife, opera singer Pauline Viardot, and the celebrated novelist Ivan Turgenev. Turgenev had been Pauline's live-in platonic lover for some thirty years, and upon their arrival at Bougival his first move was to build himself a wooden chalet, along the lines of a Russian dacha, on the grounds.

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Summering in Colorado's Vail Valley.



By

Nigel Bimmingsley



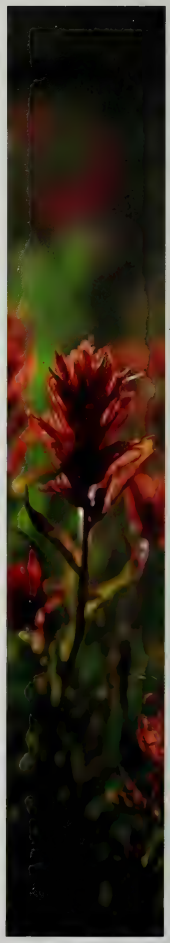
























The official state flower of Colorado is the Columbine. But as one drives through the Vail Valley, it is only one of the wildflowers that seem to blanket the ground. You will also see Indian Paintbrush, a hot, vibrant red-colored flower that is a sharp contrast to the field of green. There is Elephant Head, a purple flower with petals that resemble (you guessed it) elephant trunks. And then there is the elegant Fairy Trumpet, its horned shape blowing restlessly in the wind.



It is difficult to imagine that so many flowers can be in the same place. To the naked eye, it is an explosion of color.

Nonetheless one cannot help but wonder where all the snow went. After all, the Vail Valley is known all over the world as a winter paradise. But then, on one of many splendid mountain hikes, the answer to such a foolish question becomes clear. Crystal clear water flows vigorously down mountain streams. Inviting you to dangle your feet, or try your hand at the fine art of fly fishing. You can actually see trout glisten in the glorious, noonday sun.





The days here are idyllic. While the temperature and humidity soar elsewhere, the temperature here is comfortably cool, the humidity low, and the air so fresh and pure, you'll wish you could take some home with you. In fact, one finds oneself wishing the days here were somehow longer than most. For there are countless things to do.

For example, you may wish to start the day with a hot air balloon ride at dawn. A tranquil way to view these mountains. Then again, you may find your particular peace in attacking the little white ball. If so, the valley offers five professional courses. In addition, there are endless trails for hiking and mountain biking. Or you may decide that this vacation is a good time to try the thrills of white water rafting.

But the pace here is unhurried and unpressured and you needn't schedule your day with non-stop events. There is always the inherent charm of the three alpine villages that make up the Vail Valley: Vail, Beaver Creek and Avon. Each one of which you might call "a great place for walking." Quiet streets and Bavarian style architecture clearly make this a little piece of Switzerland in America. And a glass of fine wine or a locally brewed beer at a sidewalk cafe can be as memorable as a balloon ride. Indeed, the local proprietors invite you to dine in their fine restaurants, many of which are rated four star. Or shop in stores you don't have back home, for gifts and souvenirs you just won't find anywhere else.



And, while the mountains often conjure up a rugged experience, when you summer in the Vail Valley, you can return from a day's adventure to the gracious hospitality of one of the world's finest resort hotels.

Perhaps it is only fitting that each day ends in a sunset that could easily be called breath-taking. And when the last blink of sunlight is gone, you find yourself beneath a sky so clear, you can spot constellations you've probably only seen in picture books. On summer nights, beneath this heavenly blanket, outdoor concerts are performed regularly by internationally renowned symphony orchestras (the summer even includes a residency from the Bolshoi Ballet Academy at Vail). Making it possible to hear the sweet sounds of Mozart, and smell the sweet scent of the Betty Ford Alpine Gardens nearby.

Summering in the Vail Valley is a treat for the senses. It is beautiful, uncrowded, and waiting for you.



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The preceding article is sponso[illegible] the Vail Valley Marketing Board. For more information, reservations, or a free 80-pa[illegible] guid[illegible] summer in the Vail Valley, call 1-800-525-3875. Thank you.



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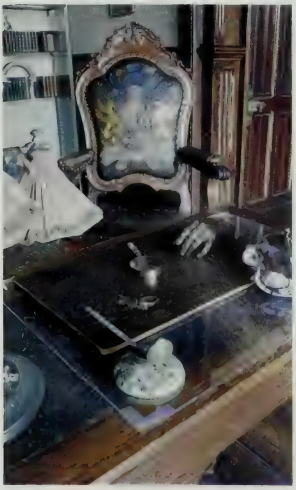
Touring the Route of Writers' Houses near Paris
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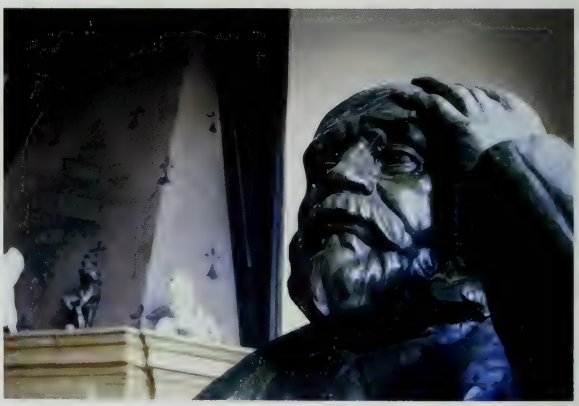




Zola spent eight months of the year living and working at Médan. ABOVE: In the billiard room, the author liked to play the harmonium for guests before dinner.

ABOVE: Emile Zola's house at Médan, which he moved to in 1878, has a front garden that adjoins a railway line and the Seine. He wrote *Germinal* and other works while he lived there. BELOW: On Zola's desk are a cast of his hand, a magnifying glass, a pince-nez and a ceramic inkwell.





Thereafter the Viardots occupied the villa, while Turgenev stayed thirty yards away in his own little house. The arrangement continued throughout every summer and autumn until Turgenev's death in September 1883.

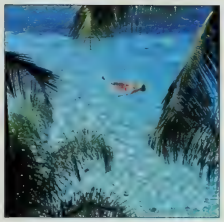
It was there that Turgenev completed his final works—*Poems in Prose*, *Virgin Soil* and the Russian translation of Flaubert's "La Légende

ABOVE: A bust of Zola is in the study before the massive chimneypiece, inscribed with the quotation, "Not a day without a line." It was once the motto of Pliny the Elder.

continued on page 90

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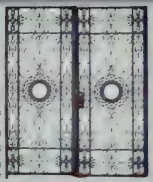
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2. Pair of Victorian Iron Gates w/old green patina 8'T



Bronze figural chandlier 48"T x 40"D

4. Chippendale style executive desk with carved lion's head panels and green leather top 7' x 4'



3. 13-Light Solid



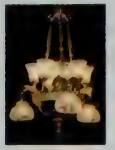
5. Impressive Art Nouveau mahogany entertainment center 9'T



6. 11-Light solid bronze chand. w/ crystal dome, cut glass shades 40"L x 30" Dia



7. 8-Light bronze chand. w/cut glass shades/crystal dome 40"L x 45"T



8. Solid bronze 10-light French Empire chand. 42"L x 30"T



9. 7-Light solid bronze chand. w/crystal beaded basket/flame shades 37"L x 32" Dia



10. 8-light bronze chand. with lovely fabric gold shade and hanging crystals 4'x4'

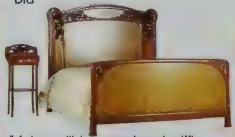


11. Cherrywood Queen Anne style Wooton Patei secretary (Shown open and closed)



12. Renaissance Revival walnut and burl sideboard by Mitchells and Rammelsburg 8 1/2 L x 5' W







15. 11 pc. Louis XVI dining suite w/bronze mounts & Parquetry top





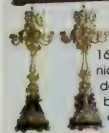
13. 5-piece Queen size Art Nouveau bedroom suite in Bird's Eye Maple with carved geraniums. Matching dresser and armoire 8'L x 6 'W

14. Incredibly carved oval griffin conference table in oak 6' x 4 1/2'



18. 6" beautifully carved alabaster standing lamp

19. 4 pc. Victorian ornately carved mahogany griffin parlor suite in burgundy leather



16. Pair of nicely detailed bronze figural candelabra



17.Brunswick pool table w/gilded floral relief carvings. From Vernor's gingerale family c. 1912 5' x 10'



22. 6' Country French library desk w/brown leather top

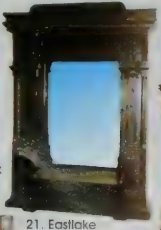




25. Wooten rotary standing accounts desk. C. 1882. 78"W



20. Superior quality 72" oak rolltop desk by Standard Furniture Co. Original Oak Arrowback chair



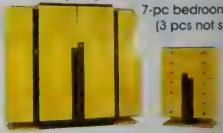


23. 8' Renaissance Revival walnut mirror

24. Beautifully detailed Victorian screen w/bronze plaques



26. Curly maple and rosewood Art Dec 7-pc bedroom sui (3 pcs not show



27. Unusual 8-pc burl wood Art Deco dining suite w/cloud chairs



21. Eastlake Ball and Stick canopied hall bench w/carved pelican details 8'10" x 6'3"





30. American Penn Revival Music Cabinet



31 Superior Inlaid Vict. Aesthetic period easel

32. Art Deco Iron Center table with black and grey marble top. Attrib. to Edgar Brandt 74" x 36"





33. 6' Circu sofa in tufted black leath



28. Stanton Hall 5-piece laminated rosewood bedroom suite by J&J Meeks Shown in muslin

29" 10" Huntboard intricately carved by Roux

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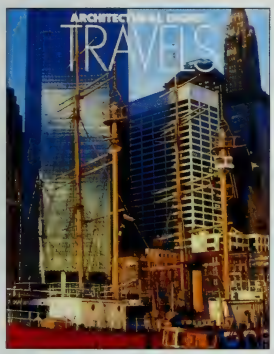
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Touring the Route of Writers' Houses near Paris
continued from page 86

de Saint Julien l'Hospitalier." Today the house where he worked and died has been partially restored. The ground floor's glass cases contain a highly eclectic collection of books, letters and objects related to his life, while the first floor offers a faithful reconstruction of his workroom. Across the landing is the bedroom, duplicated down to the last detail from a drawing made by a visitor during the writer's final days.

A little farther along the route is Saint-Germain-en-Laye, now a rich town of the ever-advancing Parisian metropolis, which played a major part in the life of Alexandre Dumas. It was at Saint-Germain that he wrote two of his most well received books, *The Three Musketeers* and *The Count of Monte Cristo*, and he liked the riverside town so much that in 1844, at the height of his success, he decided to build a castle there overlooking the Seine. He bought a large plot of land, called in an architect and ordered him to construct a Renaissance château along with a miniature moated Gothic Revival lodge and an English park. The architect protested, "But I can't, M. Dumas. The hillside is entirely composed of clay. Your buildings will slither into the Seine!"

"Then dig into the bedrock, and make me two floors underground."

"But that will cost you at least two hundred thousand francs!"

"I sincerely hope so!" replied Dumas, characteristically.

And so it did. On July 25, 1847, the Château de Monte-Cristo was inaugurated in the presence of six hundred guests. From that moment until his ruin in 1853, Dumas kept open house for hordes of friends and hangers-on, employing dozens of servants and writing books to fend off his creditors.

Eventually he was forced to sell. From then on, Château de Monte-Cristo passed from hand to hand until 1970, when it was purchased by the communes of Marly-le-Roi, Port-Marly and Le Pecq. Later, an ongoing restoration was begun with the help of the king of Morocco, who was fascinated by Dumas's astonishing Moorish bedroom.

The château itself is a hodgepodge of Renaissance styles with many unusual details. For example, the windows are decorated with profiles of Dumas's favorite writers—Homer, Shakespeare, Goethe, Victor Hugo and others. When visitors showed surprise that he had not included himself in the pantheon, Dumas at first

Corneille's restored property at Le Petit-Couronne stands as a green islet in a suburb of Rouen.

Maison des Champs at Le Petit-Couronne is the Norman-style residence of Pierre Corneille, the celebrated 17th-century dramatist whose works include *Le Cid*. He inherited the house, with its half-timbers protected by shingles, after his father's death in 1639.



continued on page 94

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Photographed in Bloomingdale's model room

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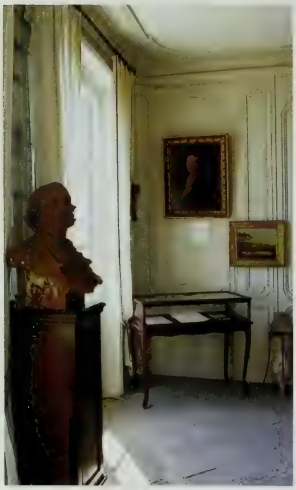
Appliances courtesy of KitchenAid.

Touring the Route of Writers' Houses near Paris
continued from page 90

replied, "I'm *inside* the house," but later gave in to vanity and featured his own likeness above the front door, along with his motto, *J'aime qui m'aime.*

As for Dumas's Château d'If, his moated lodge higher up on the hill, it has two rooms, one directly above the other, beneath a Gothic Revival roof. The lower room served as Dumas's office, and the upper for seduction and siestas. Some idea of his unbelievable output as a writer may be gleaned from the fact that every square stone in the building bears the name of one of Dumas's books: And still there weren't enough stones to go around.

" 'Here we are, look, just past the bridge!' It was Zola's voice telling us



to look out of the train window for his house at Médan. I caught a glimpse of a feudal-looking building that seemed to be standing in a cabbage patch," wrote Edmond de Goncourt after his first sight of Emile Zola's new residence. Later on, de Goncourt had the chance to observe the house from the inside:

It is a mad, absurd, senseless folly, this place that had now cost him over two hundred thousand francs and that suffers from the limitations of the original property, which cost seven thousand francs. You go up to the first floor by a staircase that is a mill ladder, and you have to do something like the horizontal leap in a Deburau pantomime to get into the lavatory, which has a buffet-type door.

The study is a very handsome room. It is tall and spacious, but spoiled by a collection of appalling knickknacks. There are suits of armor, a whole set of romantic bric-a-brac, [the] motto "Nulla dies sine linea" over the fireplace, and in one corner a harmonium with a vox angelica that the author of L'Assommoir *plays at nightfall. As*



Gustave Flaubert

Gustave Flaubert, author of *Madame Bovary*, once lived in a large house on his estate in Croisset, a bourgeois residential quarter of Rouen. ABOVE: The mansion was razed after his death in 1880, and all that remains is the little pavilion where he would sit at a window and watch the sun setting over the Seine.

Today, the single room of the pavilion is a treasure house of Flaubertiana.



ABOVE LEFT: A bust of Flaubert, his papers and other memorabilia are arranged in the pavilion. RIGHT: A cabinet exhibits a photograph of the author, top right, by Nadar.

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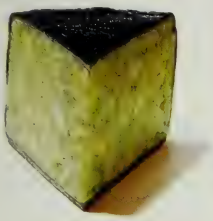
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Langres
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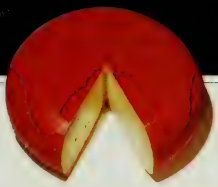


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Valençay
Tender, smells of goat, with a deep blue mold skin, dusted with charcoal. A treat for the bold.



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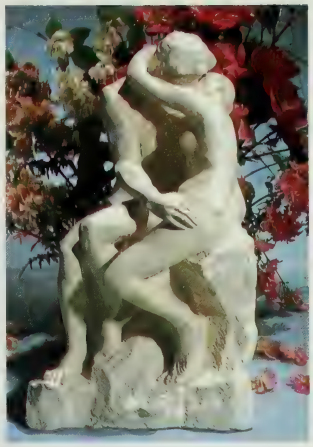
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Touring the Route of Writers' Houses near Paris
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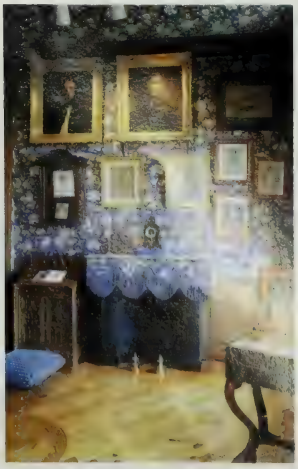


for the garden, it consists of two narrow strips of ground, one higher than the other, which extend across fields cut by the railway line, across bits of wasteland that apparently belong to him, and finally across a fifty-acre island to the other side of the river.

We had a merry lunch and afterwards went over to the island, where he is building a chalet. . . . As the sun went down there arose from that treeless garden and that childless house



During the summer of 1839 Victor Hugo, who penned *Les Misérables*, spent a summer with his friend Charles-Isidore Vacquerie at his Villequier house. Hugo's daughter Léopoldine fell in love with her host's son, and they were married in 1843. Several months later the newlyweds drowned in a boating accident nearby. ABOVE: The country residence is now a museum. RIGHT: The billiard room.



The Hugos visited the house each summer during the period of 1839–43. LEFT: Hugo family portraits decorate the salon. BELOW: An oil painting of the author hangs next to his bed.



continued on page 102

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BOSCH

A New Line of Thinking from Europe.

Touring the Route of Writers' Houses near Paris
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a melancholy that affected Daudet as it did me.

Inauspicious surroundings, one might think, for the production of great literature, yet Zola lived and worked at Médan eight months of the year for most of the rest of his life, producing *Nana*, *Earth*, *Germinal* and the greater part of *Rougon-Macquart* while under its roof. He died in 1902; his wife, Alexandrine, died a couple of years later, leaving the property to the public assistance agency in her will.

For years thereafter, Zola's "feudal-looking building" served as a children's hospital before becoming a nurses' training establishment in 1973. In 1984, in great disrepair, it came under the care of the Association du Musée Emile Zola, a devoted group that created the present museum and is slowly refilling the house with the splendid odds and ends so beloved by the defender of Dreyfus. Though the garden has lost its orange trees and the island beyond the railway line is crammed with modern houses, the tireless ghost of Zola is still palpably present at Médan.

The next cluster of writers' houses is west of Paris near Rouen. Like Flaubert's house across the river, Pierre Corneille's restored property at Le Petit-Couronne stands as a green islet in an ugly industrial suburb of Rouen.

Corneille, author of *Le Cid* and the man whom both Molière and Racine acknowledged as France's greatest dramatist, was born in Rouen in 1606. He had lived in Maison des Champs at Le Petit-Couronne from his earliest childhood and inherited it upon his father's death in 1639. The house is built in a Norman half-timbered style, with curious chestnut shingles to protect the exposed framework from the rain. His writing room has been created on the first floor, though in fact he was used to working in a second-floor lean-to, now vanished.

The only objects that can be linked directly to Corneille are a copy of *Imitation of Christ* corrected in his own handwriting and the huge stone mounting block in the garden that he used for clambering on and off his mule. Otherwise the Maison des Champs is mainly interesting as an example of reconstructed seventeenth-century Norman architecture, with its fine old chimney stack, square tower enclosing a spiral staircase, and neat leaded windows.

An odd little monument to France's greatest novelist faces the Seine in Croisset, some six miles downstream from Rouen. It requires some effort of the imagination to visualize Gustave Flaubert's eighteenth-century *gentilhommière*, which once complemented the pavilion that remains at the end of the short avenue of lime trees.

The tireless ghost of Zola is still palpably present at Médan.

The splendid old house, razed a year after Flaubert's death to make way for a distillery, was where he lived for most of his life and wrote nearly all his books. Edmond de Goncourt noted this description of Croisset in his diary, ten days before Flaubert's sudden death from a stroke in May 1880:

Maupassant came to meet us with a carriage at Rouen station, and soon we were being greeted by Flaubert in a Calabrian hat and bulky jacket, with his big bottom in a pair of well-creased trousers and his kindly face beaming affectionately.

I had retained only a very sketchy recollection of his property, which is really most attractive. The vast Seine, along which the masts of boats that are hidden from sight pass as if at the back of a stage; the tall, splendid trees twisted into tortured forms by sea breezes; the espalier-shaped park, the long terrace-walk facing due south, the peripatetic path, all make a real writer's home—Flaubert's home—out of what in the eighteenth century was the house of a Benedictine community. . . . We drank a great many wines of all sorts and spent the whole evening telling each other broad stories that sent Flaubert into peals of childish laughter . . . and we went off to sleep in somewhat chilly bedrooms peopled with family busts.

De Goncourt may not have noticed the elegant little slate-roofed pavilion at the westernmost end of the property, which within a year of his writing was to be the only part of the residence still standing. Flaubert never worked there. His writing room was on the first floor of the main house, with three windows overlooking the Seine and two facing the garden; yet he was apparently in the habit of going to the pavilion in the evenings, to sit behind the wrought-iron railing and gaze over the water. "I have a white house somewhere," he wrote nostalgically of it while traveling in Egypt. "I have left the roses to climb on the walls, and there's a pavilion by the Seine with a honeysuckle growing on the balcony. At one o'clock on a July morning, it's good to be there in the moonlight, watching the fishermen." Today, the single room of the pavilion is a treasure house of Flaubertiana, with, among other things, the famous stuffed parrot, Nadar's photographic portraits of his friend, the quill pens and porcelain pipes, the Louis XIII *fauteuil pour écrire* and the mahogany writing board that Mme De Genette once saw "stained with tears as well as ink."

Flaubert's pavilion was acquired by the city of Rouen in 1906 and is now complemented as a museum by the little house at 51 rue Lecat in the town, where the author of *Madame Bovary* was born and raised.

The last stop on the tour is Villequier, a charming village directly fronting the Seine. There the sea seems very close, what with the fluctuating tide levels, the morning mists, and the great ships slowly moving up and

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YOUR TIME HAS COME.



Literary Lairs in France
continued from page 102

down the river. The bankside house that now contains the Victor Hugo Museum was built at the beginning of the nineteenth century by Charles-Isidore Vacquerie, a wealthy shipbuilder from Le Havre who became a close friend of the author in the 1830s. During a summer spent with the Vacquerie family in 1839, Hugo's eldest daughter, Léopoldine, then fifteen, fell in love with Charles, the eldest of Vacquerie's sons; and finally, after four years of skirmishing with Léopoldine's formidable father, the couple were married on February 15, 1843.

Six months later, while Hugo was returning from Spain, he learned from a newspaper that his daughter and son-in-law had drowned in the Seine at Villequier. The tragedy not only inspired some of the loveliest and saddest verses in his *Les Contemplations* but also linked his name with Villequier forever, for Léopoldine and Charles were buried in the village church, as were the poet's other daughter and his wife.

The Vacquerie villa itself is sunny and spacious, with a small formal garden separating it from the river and a

The bankside house now contains the Victor Hugo Museum.

view that has changed little since the nineteenth century. Owned and run by the department of Seine-Maritime, it is full of letters, drawings, busts and lesser memorabilia of the Hugo and Vacquerie families. The rooms and objects are tended by local girls, all about the age of Léopoldine when she embarked on her fatal boat trip, a detail that serves as a reminder that the little museum is really about the private tragedy of Hugo's favorite daughter rather than about Hugo himself. A note in the visitors' book, left there by a French schoolgirl, sums it up in two words: "Pauvre Léopoldine." □





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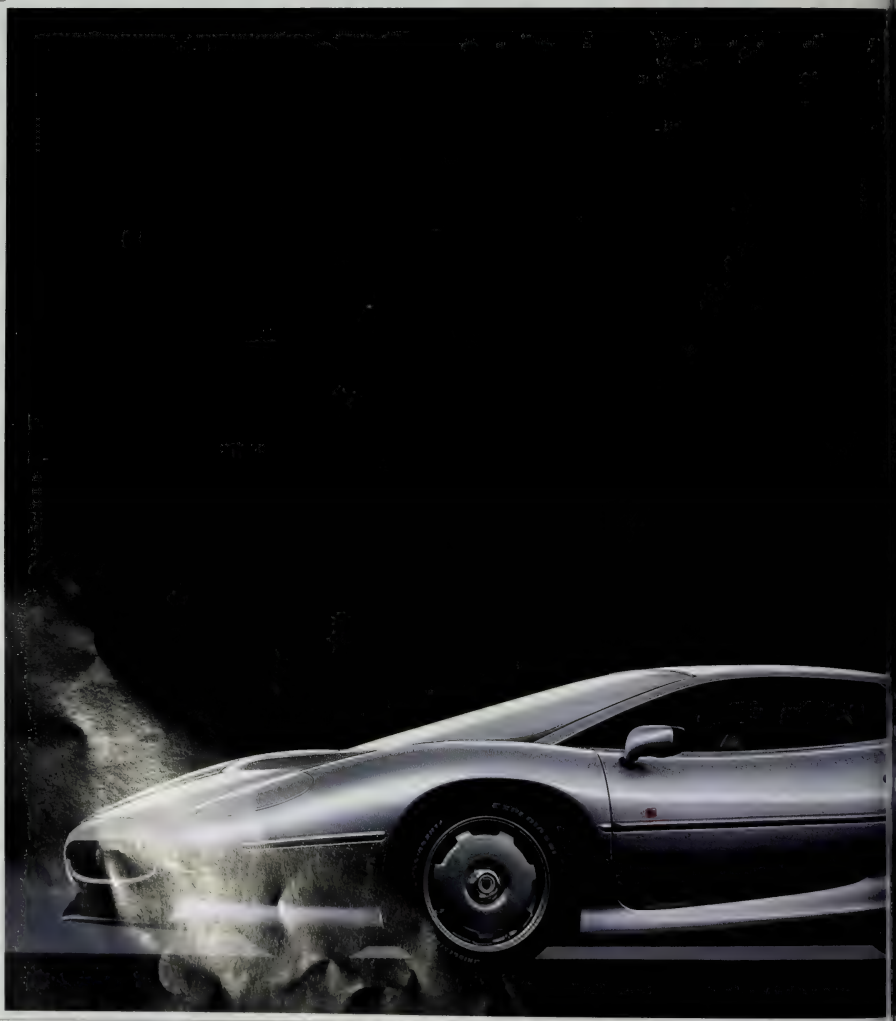
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European Overtones in Chicago

A Designer's Apartment Takes Its Cue from a Vintage Lakefront Building

INTERIOR DESIGN BY BRUCE GREGGA, ASID
TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY TONY SOLURI

TIME WAS, Chicago-based interior designer Bruce Gregga lived in an old Benjamin Marshall–designed building that boasted high ceilings and elegant details. "When it went condominium, I made a great mistake—I didn't buy it," he confesses. "It was in the early days of 'condomania,' and a lot of people who I thought were highly knowledgeable about the real estate market advised me not to."

What Gregga did do was bolt in a polar aesthetic direction, to one of Mies van der Rohe's harmonic glass-and-steel structures on Lake Shore Drive. He bought the sixty-foot-long studio that Mies had custom-designed for architectural activist and Seagram's heiress Phyllis Bronfman Lambert. "I'd always wanted to try the clean statement of design, and only a truly Miesian concept would do for me," Gregga says. "But when I actually lived in the space, which I decorated very simply—just isolated areas to sit, a couple of antiques, a couple of paintings—when I walked those sixty feet, the eight-foot ceiling began to press down on my head." No wonder Gregga found himself longing for the look he'd left.

And so presently he moved a few blocks west to another Benjamin Marshall building. This one had been built in the mid-1920s, stood twelve stories tall and offered as an all-out view the coruscating curves of Lake Shore and East Lake Shore drives as they arced past Oak Street Beach to the Drake Hotel. The original Marshall plan allotted one apartment to a floor, but over the years each had been divided into four units. "Now people are acquiring two and three apartments," says Gregga. "We have tenants here close to having a whole floor again." The designer's own quarter of the original fourth-floor quarters happily includes the living room.

Gregga's work on the apartment was respectful but thorough. He did no reconstruction; rather, he enhanced the existing details and recreated detailing that had been lost to previous remodeling. He added two new baths, a new kitchen and new windows—"all with detail, detail, detail." He expanded the entrance hall, applied paper that looked like antique pewter, installed marble flooring and put up lattice-style crown molding to create the illusion of a garden. Not only did the designer not give himself preferential treatment when it got down to the actual work, he put himself last on his list of projects. He explains, "If you get beaten up by deadlines all day long, you don't want to beat yourself up when you get home, so I gave myself a break and took my time. I lived in that apartment with baseboards lying on the floor for almost two years, then finally I just ordered myself to move out so it could be finished."

The first things allowed back in were Gregga's prized coromandel screens, which he proceeded to use as starting points for proportioning the rooms. The upholstered pieces made their reentry next, and the antiques followed—the Queen Anne and Regency and Georgian pieces that to Gregga's tutored eye "make such a nice marriage." He adds, "I'm an Anglophile when it comes to furniture and architecture. It's been my skill and my luck and my joy to find these pieces, and at prices that were realistic, and now I'm thrilled to be able to watch them mature and appreciate. What's more, I've spent a lot of my life pushing my own furniture around, arranging and rearranging, but now I've settled down."

Gregga's green-and-off-white living room wears its Adam architecture well. Aside from the coromandel screens, the room is furnished with Regency chairs, eagle consoles and various upholstered pieces. The valances and mantel come from a Santa Barbara house designed by the celebrated Chicago architect David Adler and decorated by Adler's sister, Frances Elkins. "I found them all in an antiques shop in San Francisco," Gregga offers. "There were only two valances and I said to the dealer, 'My God, I could use three,' and he said, 'Wouldn't you know it, I sold one yesterday.' I said, 'Get it back!' Well, he couldn't, so I had a local mill shop hand-carve an additional one for me.

OPPOSITE: "The floor pattern was inspired by a Georgian frieze detail," says designer Bruce Gregga of the entrance hall in his Chicago apartment. The reflective walls provide a muted background for an 18th-century-style giltwood pier table and gilt wall mirror, while serving as a cool transition from the more vibrant colors of the adjoining rooms. Regency armchair fabric is from Scalamandré; Marvin Alexander hall lantern. FOLLOWING PAGES: Styles in the living room run from Regency (19th-century black-lacquered and gilded armchairs) to Chinese (Colefax and Fowler writing desk). Brunschwig & Fils drapery fabric.









I'm a Chicago native, so I grew up seeing a lot of Adler architecture—and whenever I saw it, whether it was a Louis XV house or a Regency house or a Georgian house, the purity of what he had done was just such an inspiration."

Gregga's Georgian pine-paneled gentleman's library, converted from a bedroom, amounts to an homage to Adler—"something *he* could have done, if I say so myself," the designer says. He spends most of his time there because "that's where the books are, and the music—and the room is also set up for dining."

The bedroom is blue and white—shades of an English country bedroom. An antique Chinese blue-and-white rug, a blue-and-white Chinese porcelain vase mounted as a lamp, four Mark Catesby bird engravings and a mahogany end-of-the-eighteenth-century Sheraton canopy all help to remove the room from the "toddlin' town" outside its windows. Some blue-and-white delft pieces from the Netherlands that sit atop the bedroom tables and shelves were the very last objects purchased for the apartment. Gregga says, "Last spring I made a marvelous discovery—Holland. I had never been, and I went over for the flower show, and the antiques market there was just delicious—a whole new, very exciting shopping area for me. I shall return."

Bruce Gregga's apartment is a world to him—one in which he can renew himself. "I'm high-strung," he admits. "In our industry it's a hectic, erratic, wild day some days, and I can't wait to get home and close the door. My apartment has a calming

"I thoroughly respected the existing Adam architecture of the apartment," says Gregga. "Even at that, I wanted to incorporate a variety of other elements." LEFT: Over the fireplace in the living room, a circa 1965 Fernando Botero oil is flanked by a pair of silver-and-glass hurricane candlesticks. Two works from Gregga's collection of early-20th-century paintings and drawings hang above a 19th-century English eagle console from Quatrain. The white damask sofa and chair fabric is from Scalamandré.



"If I feel that the things in my apartment fit and are proportioned correctly for the rooms they're in, then they stay there, they *sleep* there," says Gregga (above). "The only changes I make now are small ones, like bringing in flowers."

effect on me; it's a very peaceable place." (Hectic Gregga's workdays certainly are, what with projects in London, Mexico City, Florida, California and New York as well as Chicago: corporate offices, banks, hotels, private planes and yachts, not to mention residences for such clients as Maria Tallchief [see *Architectural Digest*, October 1987 and July 1988] and Gene Siskel [see *Architectural Digest*, October 1989]. In fact, Gregga's is the largest interior design office in Chicago. "For the moment," he hastens to add, reflecting, "Those young ones come on, they bite your tail—there's a lot of people out there working.")

Does Gregga see himself wedded to this apartment forever? "That's a designer's thing, you know—we can only stay a while," he explains. "We have to move on. To different things. If you stayed put for a long period of time, your head would get lazy. Maybe I'll find another apartment, just like this but different. Or maybe I'll simplify this one—edit out all the wonderful things that are here. Or maybe I'll go French. Maybe I'll even mix French and Italian. Maybe I'll be contemporary again. These are the ways of the designer."

RIGHT: "My key object[illegible]s to create a Georgian-paneled room rem[illegible] David[illegible] to the 1920s and 1930s." Gregga's collection [illegible] Wedgwood and Chinese Export—forms a backdro[illegible] entertaining. Brunschwig & Fils fabrics cover the so[illegible] from Stark.







"I wanted the feeling of an English country bedroom," Gregga says. The mahogany late-18th-century Sheraton canopy bed is from Quatrain; to the right of it is *Grande Femme Visage De Femme*, a circa 1951–55 edition Pablo Picasso ceramic vase. Fabrics for the white linen canopy and the blue-and-white toile draperies are from Brunschwig & Fils. Stark Chinese carpet; Colefax and Fowler wallcovering.

Cool Spaces for Fire Island

Sunlight and Shadow Are the Luxuries in a Designers' Summer Retreat

INTERIOR DESIGN BY ROBERT BRAY AND MICHAEL SCHAIBLE
TEXT BY JUDITH THURMAN
PHOTOGRAPHY BY DURSTON SAYLOR



"We only use it in the summer," says designer Robert Bray of the Fire Island house he shares with his partner, Michael Schaible. ABOVE: The residence is set in the woods between [illegible] and the ocean. 'Although the rooms have dark-stained walls and are treated as cool shady spaces away from the sun, they retain the indoor-outdoor connection," notes Schaible. OPPOSITE: The living area looks to an atrium.

IT'S A FINE SPRING day in New York, and the leaves are greening in Bryant Park, but Robert Bray, standing at his office window, is squinting beyond them to a blur of numbers—green too, but not so tender—flashing in the distance. "Isn't that a charming sight?" he asks a visitor. "It's the world's biggest, most appalling taxi meter."

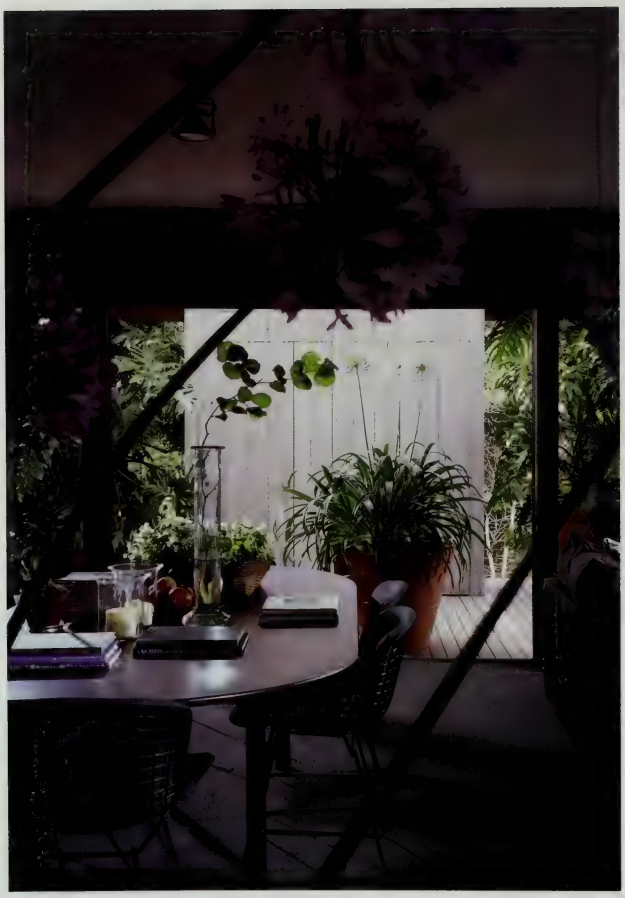
Bray accepts a cup of coffee from his assistant and turns back to the window, where he is joined by his partner, Michael Schaible, wearing a white T-shirt and looking worried. The taxi meter, it turns out, is an electronic signboard that keeps track of the national debt, and it's the partners' favorite distraction.

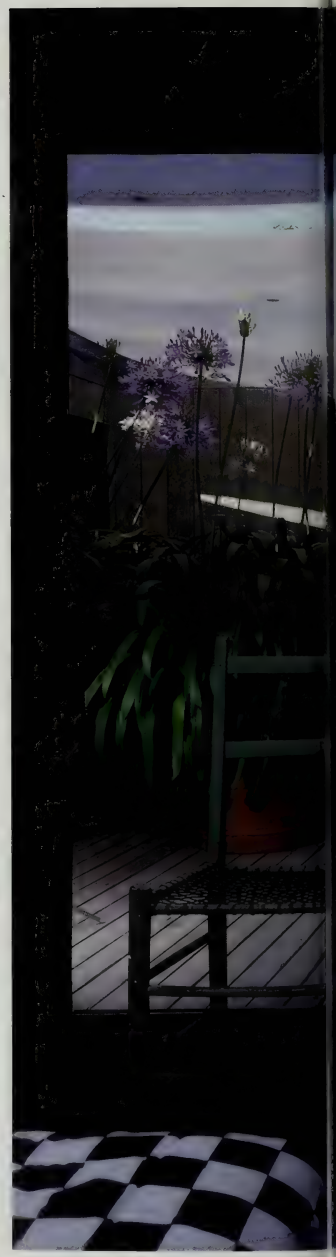
"Four trillion, eighty-three billion, nine hundred and forty-three million," Bray is saying with a Texas twang faintly reminiscent of Ross Perot. "And your household's personal share—Michael, are you listening—is sixty-four thousand dollars."

"His eyesight's going," says Schaible. "He can't really see that far."

"Oh yes I can," replies Bray. "I've got new glasses."

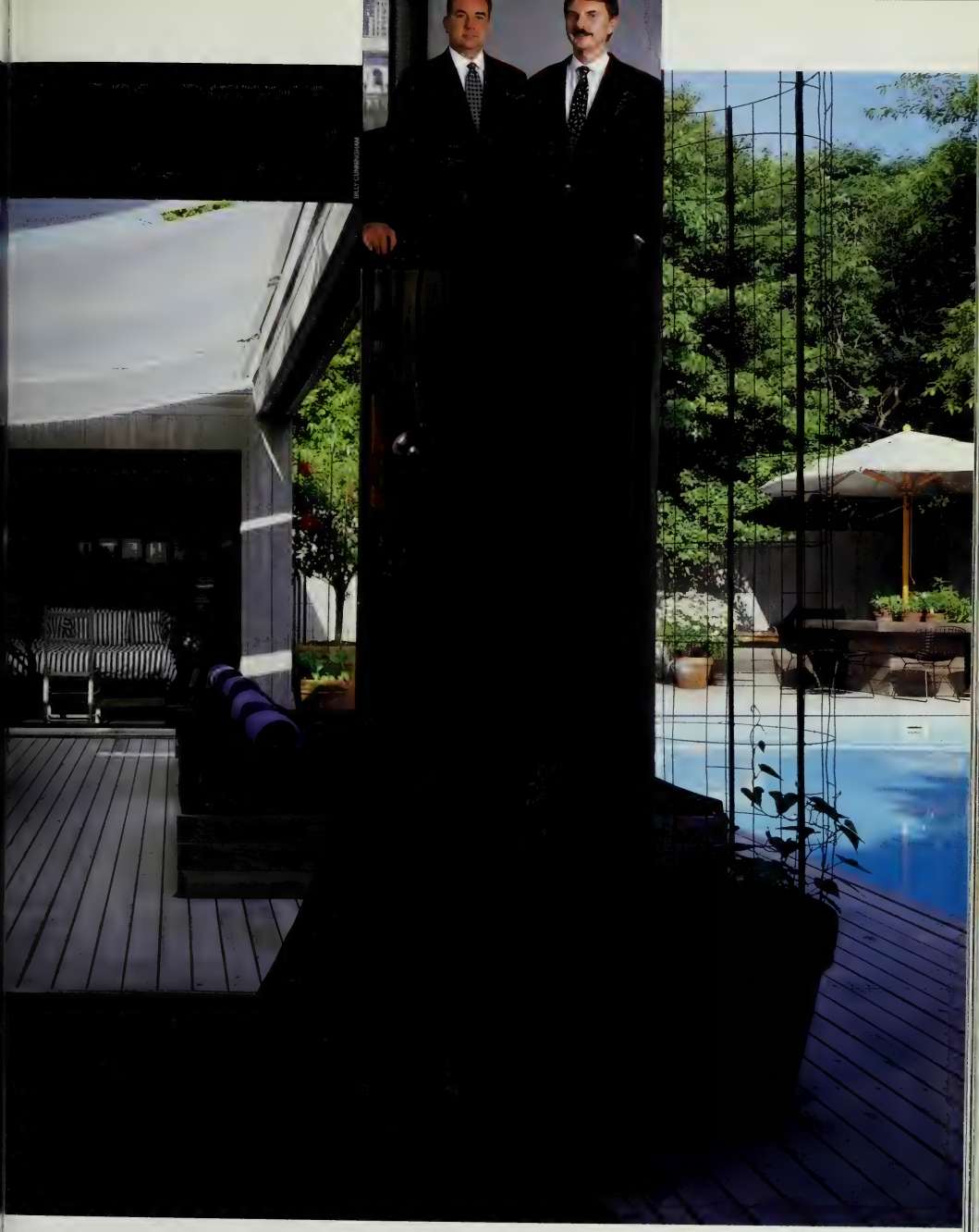






"The experience of the place is all about sun and shade," says Bray. "In addition, the way that it's laid out around a central axis gives it a classical feeling of symmetry and order." ABOVE: A casual dining area, which opens onto a deck, is part of the airy living space. "There are four decks separating four bedrooms," points out Bray (inset, left, with Schaible). "Three have awnings to filter the sunshine, and the other is protected by a holly tree. They get flooded with light." RIGHT: A guest bedroom faces the pool area.

Their summer activities there are exotic by New York standards. They cook meals and read books.


BILLY CUNNINGHAM

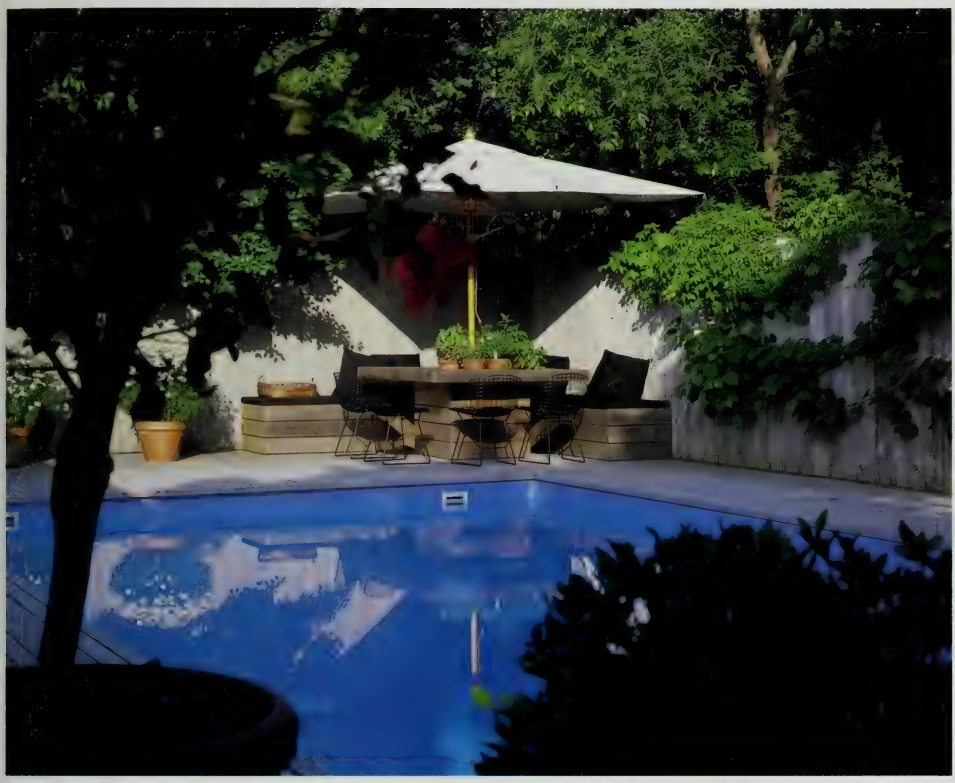


"All the interior and exterior materials that we used are compatible with wet swimsuits," says Schaible. "They require very little day-to-day maintenance, and that's exactly what our motives were." "My bedroom is a cool, welcoming shelter from the hot summer days," says Bray. "My assistant made the whimsical sign to remind me to drink water."

Twenty minutes from midtown by seaplane is a place where nothing flashes but the sunlight on the water. Bray and Schaible have owned a house on Fire Island since 1980: With that office view, they need one. They are beguiled by the wild beaches and the peace of an island without cars. Their summer activities there are extremely exotic by New York standards: They cook meals for their friends and read books. Having chosen a house mid-island—the ocean was too intimidating both in size and in violence—they planted a patch of woods with peonies, poppies, lilies and irises. They have a pool the blue of a Miami sky, and enclosing it is a kind of modern loggia, roofed with awnings of white canvas and lush with hibiscus and moonflowers.

Bray and Schaible have likened their design work to couture. Great couturiers can't, as a rule, be bothered with their own clothes. They adopt a uniform whose impeccable simplicity works for all occasions. This was the designers' approach to the residence on Fire Island. The floor plan needed very little structural adjustment. Set out on a central axis with bedrooms at the four corners, it was, according to Bray, ideal for two "confirmed eccentrics—hopelessly quirky," each of whom has his own circle of friends.

At the core of the house is a common room for living, cooking and dining. There are no halls, and to reach the bedrooms one must venture out into the night, but each has its own bath and a maximum of privacy. The rooms were "small," says Bray ("Say average," prods Schaible), "and still feel small when it rains." Bray has to add, "Though with the doors open, you're not conscious of the scale. You can then see all the way through the house in four direc-



"The plants need more attention from us than the house itself does," says Schaible. "All of the potted ones are put on barges and shipped across the bay to live in greenhouses for the winter." Next to the pool under a large canvas umbrella is a table where they often dine alfresco with their friends. A high fence separates the area from the dense woods.

tions: long vistas of shadow and light."

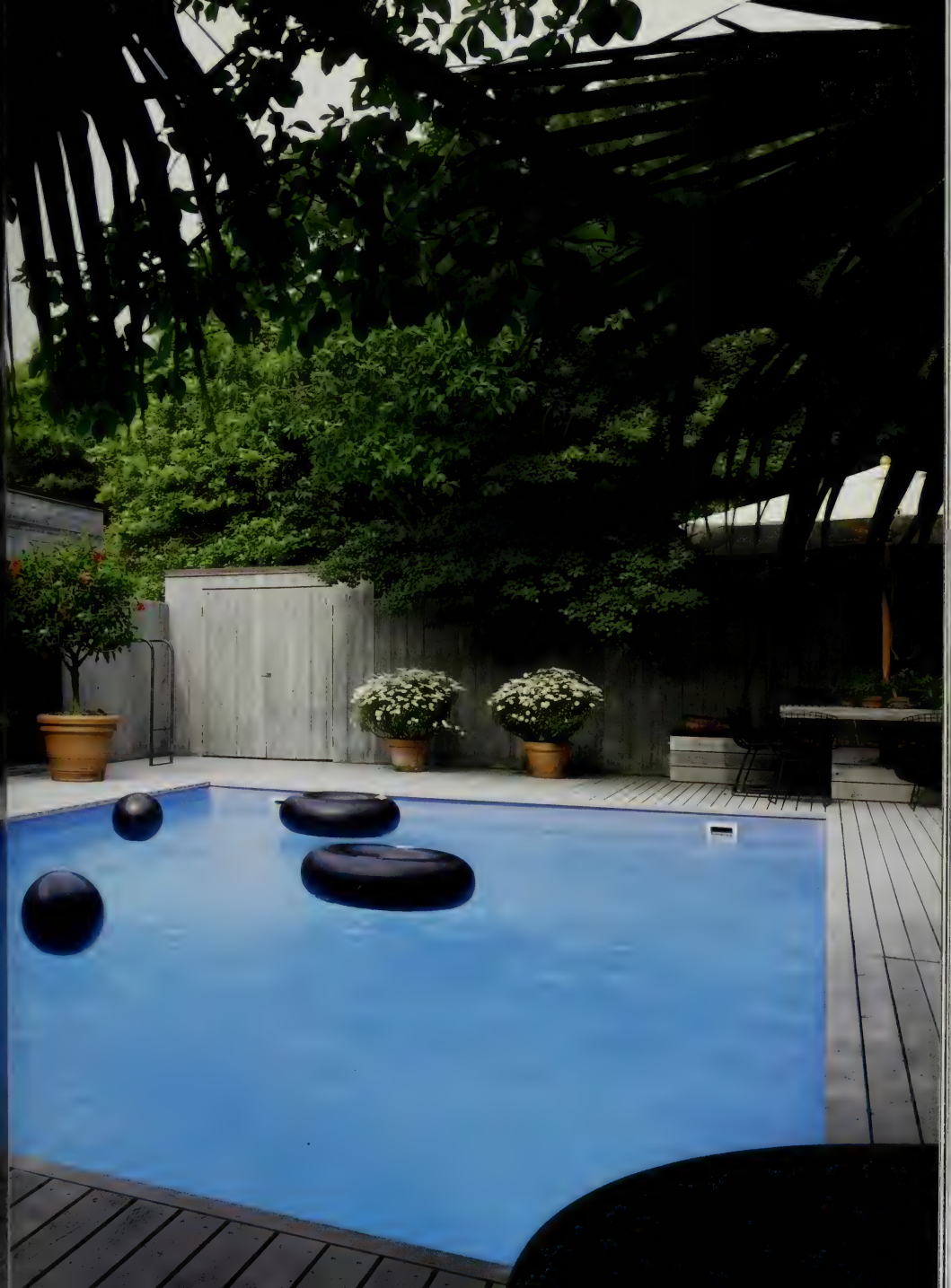
The residence is a study in chiaroscuro and an exercise in the kind of discipline that first made Bray and Schaible famous. There are no antiques, except for a pair of austere country chairs, circa 1800, from French Canada. There is no art—"The salt air would destroy it," says Bray—and the walls are bare except for a collection of black-and-white photographs that were taken by Schaible. In Bray's bedroom he has hung a small white sign that says Drink Water, and it might serve as an aesthetic motto for the décor. "Our best early designs," says Bray, "were based on a long shopping list of everything we found offensive and a very simple principle: Get rid of it." Schaible winces a little at his partner's gleeful, Jacobin ruthlessness, but subscribes to it in his own more conciliatory fashion. "We're not personally interested in acquisition," he admits. "We love to buy beautiful things for our clients, but they have to be cared for. In that respect, the spareness of the house is a form of luxury."

It is also a form of confidence—a rejection of all the conventional wisdom about summer houses. "They're supposed to be white," says Bray, "or at least pale and beachy, with bare floors. Well, when we bought the house, our first decision was what to do about the walls. They were paneled in brightly varnished, Halloween-yellow pine. We stained it black. That sounds perverse, but when you come indoors after being in the hot sun, the darkness is extremely soothing—like the shade of a tree. Then we covered the floors with charcoal-black industrial carpeting. That sounds even more perverse, and our friends thought we were crazy—

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"Every room has doors or windows on all elevations to capture the prevailing breeze," explains Bray. Adirondack chairs and raised chaises that Bray and Schaible designed are set about the cedar deck that frames the pool.





Russian Hill Revival

Expanding and Redefining an 1850s Sea Captain's Mansion in San Francisco

ARCHITECTURE BY SANDY WALKER, AIA
INTERIOR DESIGN BY PAUL VINCENT WISEMAN
TEXT BY HOWARD JUNKER
PHOTOGRAPHY BY JOHN VAUGHAN

"It's a formal country house in the heart of the city," says interior designer Paul Vincent Wiseman of a circa 1850 Italianate residence on San Francisco's Russian Hill. "The original entrance was on the other side of the house," he explains. "Sandy Walker, the architect, [illegible] a new one. You now walk through the prettiest part of the garden to reach it."

THE FORTY-NINERS often abandoned their ships upon reaching San Francisco by either burning or scuttling them. Yet in the 1850s, it is said, Captain R. C. Ruskin recycled his by using its timbers for his mansion, which he built in lone majesty on Russian Hill, facing Alcatraz. The house went on to survive the catastrophic 1906 fire, because (the story goes) gunnysacks doused in wine from its well-provided cellar were spread on the roof. On another occasion, in order for people to review the Great White Fleet in 1908, grandstands were set up in its garden, an act of civic hospitality that was rewarded by the city fathers with a gift of Irish yews that continue to flourish to this day.

Decades after these events, the current owners were attracted to the residence most of all by the chance to satisfy their impossible dream of having a country house in the city. He wanted a view; she wanted a south-facing garden.

The couple had been interior designer Paul Vincent Wiseman's first major clients, had kept in close touch over the years and had recommended him to their friends. They involved him, along with architect Sandy Walker, from the beginning. All told, the project took four years.

"Fortunately," says Wiseman, "the house didn't become a protected landmark; as awkward as its floor plan was, it needed a major reenvisioning. We remained within the Victorian vernacular, but I fought—and won—the battle for some mullioned windows and for two Palladian ones as well."

The structure was expanded in every direction: The entrance was switched from the north to the west side to take advantage of the lot-size garden with its brick stairway. The side facing the street (obliquely, because there was no street there when the house first went up) was pushed out fourteen feet and enhanced with bay windows and a balustraded porch.

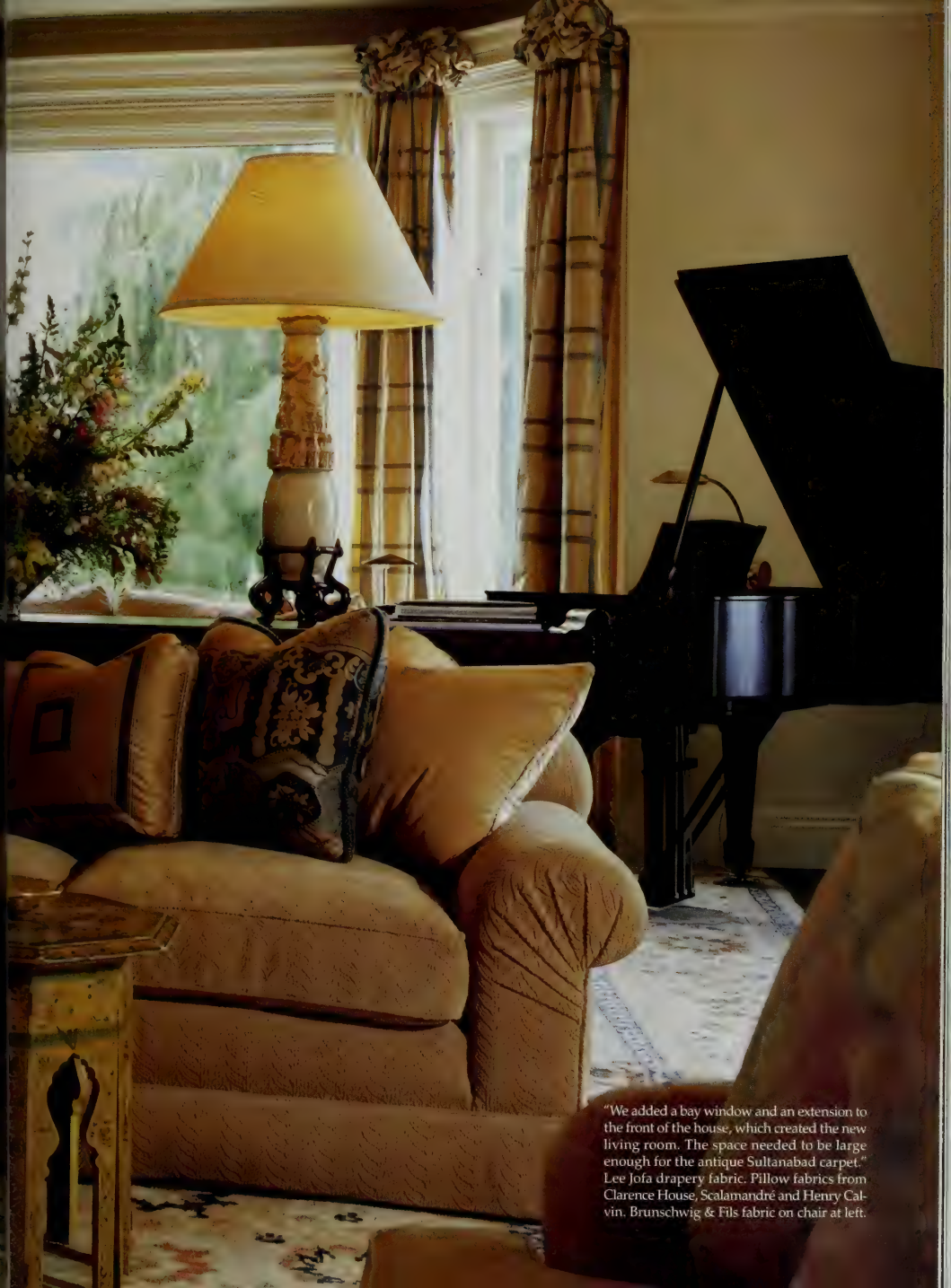
A conservatorylike bay was added to the kitchen, and a library and office to the east side. Even the roof was torn off, and an attic was transformed into



"Inside is a very traditional setting meant to accommodate a growing contemporary art collection," says Wiseman. "We set aside a major art wall as the focus in the entrance hall, an area the clients use when entertaining on a large scale." Christopher Brown's *Retreat*, 1990, dominates one wall. Antique Malayer carpet, Claremont Rug Company.

"Fortunately, the house didn't become a protected landmark; it needed a major reenvisioning."





"We added a bay window and an extension to the front of the house, which created the new living room. The space needed to be large enough for the antique Sultanabad carpet." Lee Jofa drapery fabric. Pillow fabrics from Clarence House, Scalamandré and Henry Calvin. Brunschwig & Fils fabric on chair at left.





"The library is also a new room," says Wiseman. "It's modeled after the Jockey Club in New York and was fashioned in a way to make it seem original to the house. We put in an antique marble mantel and aged the pine paneling to underscore the effect. It's used for reading and relaxing and is an office as well." Brunschwig & Fils chenille.



LEFT: The dining room's 18th-century English table and Oushak carpet attest to the clients' love of English antiques and Oriental rugs. *Jazz Ensemble, Afternoon Music*, 1986, is by James Weeks. Lane Furniture chairs. Moiré wallcovering from Old World Weavers.

a guest suite. The swimming pool, perhaps the first outdoor pool in the city when it was built in 1949, was enlarged to lap pool dimensions.

The owners have grown children who visit often, and they entertain frequently, but their chief desire was that the house be agreeable for just the two of them. "Because I've known them for so long," says Wiseman, "I understood that they wanted elegance but not excessive grandeur."

Even before the house was found, Wiseman had spotted two Regency mirrors he insisted would eventually find their proper place: They now flank the main entrance. A wonderful Sultanabad rug dictated the dimensions of the living room and provided the key to the general palette. Working with color consultant James Goodman, Wiseman chose a warm spectrum ranging from apricot to beige to pink.

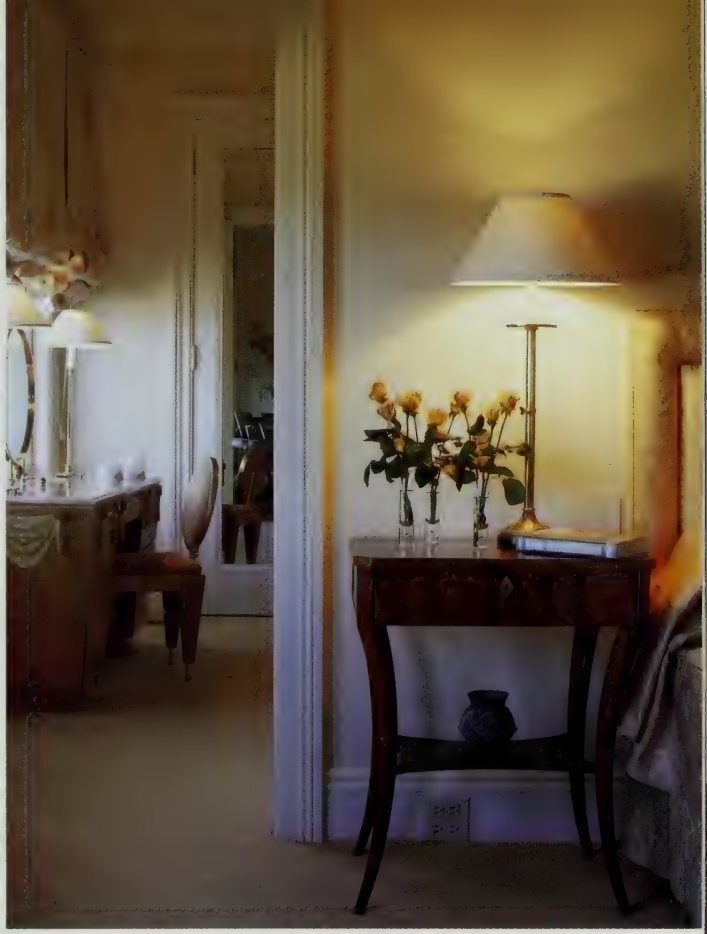
A great deal of furniture from the clients' previous house in Sausalito was serviceable—the former living room stocked much of the new library, for example—because Wiseman believes "in buying good things to begin with." Actually, the library is modeled on the Jockey Club in New York (the wife went there armed with a Polaroid to document it). It contains an English painting of a horse—to symbolize the racehorse the husband owns—and an oil of a clipper ship, a reminder of the original provenance of the house itself.

Since the couple are dedicated readers, the master suite was provided with comfortable chairs and lots of



LEFT: The kitchen's breakfast area "provides light and access to the garden," says Wiseman. "It resembles a conservatory, which is appropriate for a Victorian house." A Directoire lantern hangs above a 19th-century weathervane. McGuire table and chairs. Botanical-print fabric from Clarence House.

RIGHT: "The addition to the front of the house also allowed us to enlarge the master suite," says Wiseman. Beyond the bedroom is the wife's dressing room, which is lined with mirrored closets. Henry Calvin drapery fabric. Bedcovering fabric, Sanderson.



light. An apricot-colored wallcovering, "good," the designer feels, "for both men and women," gives the room "an inviting, lived-in look."

The walls of the dining room, on the other hand, are upholstered in silk-and-linen moiré to enhance intimacy and provide soundproofing. There is no chandelier, because the residents would have considered one to be too fussy. And although the dining table is eighteenth-century English, the chairs are not antique, because, notes Wiseman, the clients "like to linger after dinner, and they shouldn't have to worry about fragility."

During the course of the project the owners became committed to collecting art, at first focusing on the New York School—Hans Hofmann, Lee Krasner, Joan Mitchell—then turning with increasing interest to the Bay Area Figurative School.

A major painting by Christopher Brown, one of the Bay Area's leading younger artists, commands the entrance hall. An important David Park oil is in the living room. Two canvases by Bay Area "expatriate" James Weeks, one executed in 1967 while he still lived in San Francisco, the other in 1987, after he had moved to Bedford, Massachusetts, grace the dining room.

"My biggest thrill, always," says Paul Vincent Wiseman, "is getting to know clients really well, so we develop great trust in each other. It's exciting when they begin to pick up on what I'm trying to say and start to discover new passions and new ways to express themselves." □

"The residence is one of the oldest in the city," says Wiseman, "and it was one of the few in the neighborhood that survived the great fire that followed the 1906 earthquake. It sits on a double lot. Each of its levels has bay views." RIGHT: The master bedroom looks out to the Golden Gate Bridge.



In the Umbrian Hills

Toni Facella Sensi Embellishes His Italian Villa with Family Treasures



INTERIOR DESIGN BY TONI FACELLA SENSI
TEXT BY WILLIAM WEAVER
PHOTOGRAPHY BY GIORGIO BARONI





Architect and designer Toni Facella Sensi's Mediterranean-style villa in Umbria overlooks the Tiber Valley. LEFT: In the garden, he designed a formal basin for water lilies. ABOVE: Cordovan leather panels over burl dadoes decorate a passageway at the entrance. "I found them in various antiques shops over the years," says Facella Sensi.

AS ONE ARRIVES at Toni Facella Sensi's Umbrian villa, a canine welcoming committee immediately strikes up a loud, festive chorus. The vitality expressed by the animals is characteristic of the house itself. Though Facella Sensi, an architect and designer of international renown, has been living in it for only a little over a year, it has a settled quality that is easily explained. "Everything came from other houses I have had," he says. "Nothing was bought for this house. So it's all a mishmash, the way country houses usually are." The objects, the furniture, even the plants, are extensions of the owner's hospitable personality and wide-ranging tastes. His house is an autobiography.

"My family is from Umbria," he explains. "I grew up in Perugia, and many years ago, after the family villa had to be sold for various reasons, I started looking around for a country place in the region." But Perugia is a long drive from Rome, where Facella Sensi has his main office. "So I began thinking of the area southwest of Perugia," he recalls, "and six years ago I found this property."





This part of Umbria is a national treasure. No building can be modified nor any tree cut down without official permission. Even vineyards are under strict official control. The house that Facella Sensi bought was, as he puts it, "useless." An uninteresting, oblong box of a place, it had been neglected for many years. The previous owners were passionate riders and used it primarily as a dormitory, convenient to the stables and to their horses.

Facella Sensi bought the property largely because of its location. Situated on a broad, flat hilltop, it dominates the surrounding countryside of rolling hills, cultivated fields and patches of woodland. From its north terrace the house commands a spectacular view of the Tiber Valley. "Only the beautiful part," Facella Sensi says. "All the ugly recent construction is safely out of sight."

The architect spent a year and a half on bureaucratic red tape before winning the approval necessary to begin work on his new retreat. Meanwhile, he arranged sleeping quarters in a smaller adjoining building where the estate's farmer and his family had once lived. (It is now a comfortable guesthouse.) But before work began on the villa, the new proprietor set in motion the other—perhaps even more cherished—part of his project: the garden. Like all passionate gardeners, Facella Sensi often says to visitors, "Ah, you should have been here a week ago when the such-and-such was in full bloom." But the garden is so adroitly varied that even in the dead of winter there is always plenty to see and enjoy. It is not so much a single garden as a series of gardens, neatly defined by ingeniously patterned hedging and separated by terraced levels, like drawers pulled out of the hillside.

"The house where I grew up had a long, wide lawn with an outcropping

A large 1884 English hunt scene dominates the living room. "Normally I live in the library," says Facella Sensi. "But when entertaining formally, I always use this room."







LEFT: "We can easily seat twenty-four people in the winter dining room," says Facella Sensi. Four young artists from Rome painted the ceiling cove and grapevine borders.

ABOVE: "I use the dining room for parties, but I generally prefer to eat here for casual meals," he says about the kitchen alcove. "In winter I roast chestnuts in the fire."

of woods at the end of it, and that's probably why I wanted the same thing here." Facella Sensi stands on a terrace outside the central hall of the house, in the shade of immense centuries-old ilexes, and looks east across just such a lawn that ends with leafy woods that slope down the side of the hill. On the expanse of greensward there were once numerous fruit trees. "I had them cut down, planted fruit trees elsewhere and made my lawn," he says.

Inside the house, changes were even more drastic. The entrance was altered so that now the front door is central, leading into a hall that ends in a large arched window overlooking the lawn. The walls are covered with antique leather panels from Córdoba brought from an earlier Facella Sensi house. To the right is a large living room, its easygoing comfort in the spirit of the other rooms.

In this generous space, for which Facella Sensi designed a paneled fireplace, the walls and the furniture are covered with a subtly patterned beige-and-cream fabric (of which the draperies are also made). The handsome doorframes, in a similar off-white and tan, are from Facella Sensi's childhood home. Local floor tiles, wax-burnished and laid in a pattern also designed by him, maintain the rural character of the house and add warmth. However, the first things a visitor notices are the paired paint-



ings of hunt scenes, at opposite sides of the room. Dating from 1884, the large works depict packs of hounds in the English countryside, eagerly tracking an elusive fox. The owner's love of dogs fills this otherwise quiet room with outdoor drama. "I came across these pictures in London on Pimlico Road," he comments, with proud affection.

Visiting the house, one has the impression that Facella Sensi is not so much a collector as an accumulator. Facella Sensi's possessions have

LEFT: A guest bedroom contains a collection of 19th-century cast medallions. "Each is from an intaglio seal of a Roman emperor or mythological figure," Facella Sensi says.

BELOW: The iron canopy bed in another guest bedroom belonged to Facella Sensi's mother. "Everyone wants to sleep there," he points out. "It's warm and comfortable."



been gathered over a lifetime, indeed several lifetimes, as many of his belongings have been in his family for generations. They are not objects he has purchased but a tactile world into which he was born.

In winter, with fires blazing in the fireplaces, the patches of warm color—the red of the Austrian Savonnerie carpet in the living room, the dark brown wood of the bookcases in the library—enhance the sense of shelter. In spring and summer the house

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RIGHT: "In my bedroom is a portrait of a cardinal, maybe Richelieu, from the seventeenth century. I do know that it's been in my family for two or three hundred years."

BELOW: Furnished with a low sofa and a pair of chairs covered in English chintz, the north terrace in summer serves as an alfresco living room with garden views.





Small Wonder in Manhattan

Introducing Scale and Drama to a Tiny East Side Apartment



INTERIOR DESIGN BY THOMAS BRITT, ASID
TEXT BY MICHAEL PEPPIATT
PHOTOGRAPHY BY JAIME ARDILES-ARCE

THERE'S AN APARTMENT you like. It's not grand or spacious, but it suits you perfectly, being conveniently located on New York's Upper East Side and unusually easy to maintain—no small advantage when you're single and have a demanding professional life. You're comfortable there, and you can entertain quite well whenever you want to. In fact, there's only one real problem—the window that meets your eye every time you open the door.

"It was sending me out of my mind," Cathleen Quinlan recalls with a laugh. "It was just crooked enough to make me want to straighten it. I thought of simply drawing a curtain over it, but my apartment's best features are the size of the windows and the light it gets. I tried to ignore the window, but my eye kept going back to it. It was becoming an obsession."

This much concern over a crooked window appears less excessive in light of the fact that for eight years, Quinlan has been an assistant to New York designer Thomas Britt and has worked with him on all his major projects. "I'm from Kansas City, like Tom," she explains. "Tom knew my family, and I knew I'd adore working with him. If we'd had a more conventional, formal working relationship, I probably would never have said anything about the window. But Tom encourages you to be yourself, and of course in the end it came up, and so he came around to have a look."

[illegible] I said, 'Tent it,' the moment I [illegible] door," Britt joins in with [illegible]. "I knew we had to tent it [illegible] to end. I'd done a difficult room or my own that way, and [illegible] space cried out for that kind o[illegible]. The apartment ne[illegible] because when there's [illegible] over notices a small [illegible] arched window. Cath[illegible] in my life, and I felt I had to get in there and sort the situation out."

The result is quintessential Britt. In this transformation of his assistant's small apartment, he has allowed his own tastes and attitudes free rein. The interior is characteristically theatrical: a mise-en-scène that invites gaiety and exuberance, surprise and laughter, but never overwhelms; and this is clearly how Britt manages to indulge in sweeping gestures without toppling over into bombast. Throughout, the grand statement is held in check: Neoclassical sculptures create a counterpoint to the sumptuous draperies, whose soft folds are finished with a severe black-and-white trim. Similarly, the floor on which this desert fantasy takes place is straightforward stained wood.

"I knew that once a sense of drama had been introduced into Cathleen's apartment, another problem would have to be solved: how to get a maximum feeling of space," Britt says. "Because whatever you do, you've only got one small living room and one small bedroom here. That's why I planned the wall mirrors in such a way that they would reflect each other and create endless vistas, and why the draperies are held back to suggest other volumes beyond. And I underpinned this impression of spaciousness with the big Roman-style heads and the Neoclassical figures.

"You can also imply space by simply using great volumes of fabric," he continues. "We got bolts of a pale peach cotton to make the various tentlike structures and hangings. To anchor these cascades of fabric, we added a sober classical border. And the same on the banquettes, just to zip all that color into place."

But creating the illusion of space was not going to help Quinlan solve the more practical problems of everyday living. She might accept having her bed transformed into a banquette every morning and even enjoy having a huge plant loom over her, all in the interest of making a small place look larger. But what about when she wanted to have friends for dinner?

"Of course, everyone was stunned when they saw this wild décor, and I'm not sure they took much else in," Quinlan says. "But Tom had thought about these things, and the Chinese tables that he dotted around make great dining tables."

Indeed, every piece of furniture has a dual function: The chests holding the overscale busts can also be used during dinner as serving tables, just as the night tables in the bedroom double as stools for extra guests. The Oriental note struck by the mother-of-pearl-inlaid Chinese tables gives the impression, Britt says, that the resident has recently returned from a voyage to the East. Elsewhere, the accent is more Neoclassical English and French, which is especially appropriate since Quinlan's mother is French. The concept is also very French, since campaign tents inspired the tented boudoirs that were all the rage in Paris in the early 1800s. "I can't say that I was directly inspired by that period," Britt muses. "It seems to me I actually dreamed up the style myself, and then I went back to the books to check whether I'd got it right. And there it was, in houses belonging to people like Queen Hortense, who had married Napoleon's brother Louis Bonaparte, who became king of Holland. But the way you get ideas is never that direct. I don't know what else went into this project because I get inspiration from simply everything—everything on the planet. And I feel sure I'll get inspiration from other planets just as soon as they become more accessible!" □

PRECEDING: [illegible] atmosphere of an early-19th-cent[illegible]gn tent in designing the Manhattan apartment of h[illegible]ant Cathleen Quinlan. In the living room, draped cotton is highlighted by a Neoclassical-inspired trim. The English sculptures are late 19th cent[illegible]re the mother-of-pearl-inlaid Chinese rosew[illegible]gned the banquettes.

OPPOSITE: An antique Chinese table with a mother-of-pearl-inlaid marble inset holds 19th-century brass candlesticks from Morocco in the bedroom, which doubles as the dining room. A bust reinforces the classical spirit. "I love the effect of candles flickering into eternity in the wall mirrors," says the designer. "It can create an awful lot of space." The hand-blown stemware is from Mexico.











The Maharaja of Jodhpur at Umaid Bhawan

A Rare Excursion Inside the Art Déco Realm of the Last Great Indian Palace



TEXT BY ANNA KYTHREOTIS
PHOTOGRAPHY BY DERRICK SANTINI





Gaj Singh (above), the last maharaja of Jodhpur, maintains the Umaid Bhawan Palace in Rajasthan, India, as a hotel and museum as well as his own residence. LEFT: The sandstone palace's classical symmetry, viewed through the columns of a marble temple, is enriched with Hindu details. Designed by English architect Henry Lanchester, it was constructed between 1929 and 1943.

OFFICIALLY, THE maharaja of Jodhpur doesn't exist. His Highness Raj Rajeshwar Saramad Raja-E-Hind Maharaja Dhiraj Sri Gaj Singhji Sahib Bahadur of Jodhpur should correctly be addressed as Mr. Gaj Singh. For a private citizen (his true status since 1971, when political reforms stripped the maharajas of their titles, lands and powers), he lives well—in the 347-room Umaid Bhawan Palace, a magnificent celebration of Art Déco design that *Architectural Digest* first featured thirteen years ago (see January/February 1980). Now Gaj Singh has agreed to further open his quarters at the palace.

Like most of the other great Indian palaces, Umaid Bhawan now functions as a hotel, but unlike the rest, it is known primarily as the residence of the maharaja. "Sometimes," whispers the maharaja's great-great-aunt Baiji, "we have to remind departing guests that they need to settle their accounts. Very often they've forgotten they've been staying in a hotel." It's easily done. There are no clues, either outside or in, to indicate that it is



The throne room honors Eastern traditions while using many Western elements. Murals by Polish artist S. Norblin depict scenes from the *Ramayana*. The ceiling, with stylized vaulting, is adorned with gold leaf.

anything other than a private home, albeit a monumental one.

Situated at the top of Chhittar Hill in the state of Rajasthan in northwest India, the palace [illegible] balances Mehe[illegible] museum, on the [illegible] of Jodhpur. Designe[illegible] chitect Henry Lanche[illegible] pleted in 1943, it was the [illegible] great Indian palaces to be built and is believed to be the largest. The front elevation spreads across seven hundred and ten feet to a depth of three hundred and forty feet, with the building alone covering three and a [illegible] acres of the twenty-six-acre site. The [illegible] ior's symmetry is underscored by connecting loggias that rise from base to roof and by square towers above. Constructed from roseate sandstone interlocked without mortar, the monolithic building blends with the stark, dry landscape of Jodhpur on the edge of the Thar Desert.

Gaj Singh was born in the palace forty-five years ago—one of the "midnight children," he points out. It has always been and continues to be his home. In appearance, Singh is almost



A Norblin mural presides over the bar in the Maharaja Umaid Singh Suite, created for Singh's grandfather, who commissioned the palace. The Ruhlmann-style chairs have original *faux*-leopard and velvet fabrics.

impossibly like the archetypal image of the maharajas of Indian miniature paintings: tall, solidly built and darkly handsome, with huge expressive eyes framed by extravagant sweeps of lashes. Even dressed informally in traditional white jodhpurs, loose silk *kurta* and backless slippers, he has an imposing dignity.

The royal house of Marwar Jodhpur, which belongs to the warrior Rathore clan, can be traced to the seventh century. Originally rulers in the northwest of India, they later migrated to the south and settled in central India until the collapse of the kingdom of Kanauj in 1194. Rao Sihaji, grandson of the ruler of Kanauj, retreated to western Rajputana, where he reestablished the seat of the Rathore kingdom in 1459 near Pali Marwar, some forty-five miles from Jodhpur. The city grew and continued to prosper during the Mughal Empire, and by the middle of the seventeenth century, under Jaswant Singh I, Marwar had become northern India's most politically and economically powerful state. Under the Mughals, the *raos* (the chiefs of the

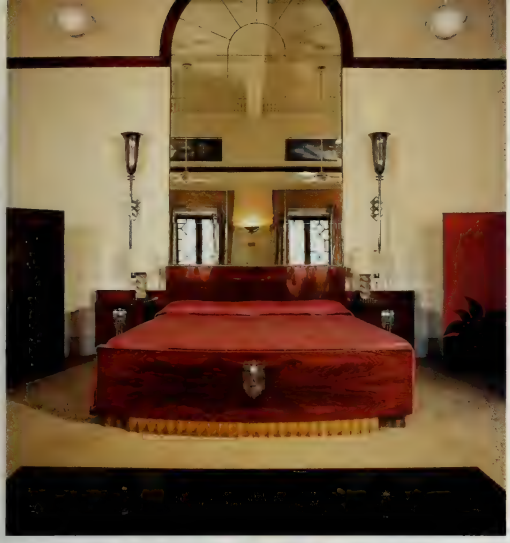


The Maharaja Umaid Singh Suite's bedroom has a sitting area with a marble fireplace, a Norblin mural and Art Déco furnishings after designs by Maples in London.

clans) became known as maharajas.

As heads of the royal families, and of their people, the maharajas governed autocratically and enjoyed absolute monarchy. The dynasties passed to the firstborn son, who assumed the title of maharaja upon succession. Singh's grandfather Maharaja Umaid Singh is credited with creating the modern city of Jodhpur by instituting many progressive administrative and public-welfare measures. Among his achievements were not only the construction of the airport, the railways, hospitals, the zoo and the public park but, more significantly in the drought-plagued region, major irrigation and drinking-water systems and famine relief projects. Today Jodhpur, with a population of nine hundred thousand, is the second-largest city in the state of Rajasthan and, as the seat of the Rajasthan state high court, one of its most important.

Singh has neither the power nor the resources of his ancestors, but feudalism dies hard in India—especially in Jodhpur. The people still perceive him as their leader and touch his feet as a mark of their respect. He is known to everyone as Bapji, an honorific given to the head of the family. And he continues to observe the symbolic duties of a maharaja: Four years ago, during a severe drought, Singh made a pilgrimage on foot to a holy shrine nearly seventy miles away to



pray for rain. He has instituted and is involved in an extensive web of philanthropic and charitable trusts that cover every aspect of the social welfare of the region and its people. The project that seems closest to his heart, however, is the Indian National Trust for Art and Cultural Heritage, an organization devoted to environmental conservation and the preservation of India's heritage and traditions.

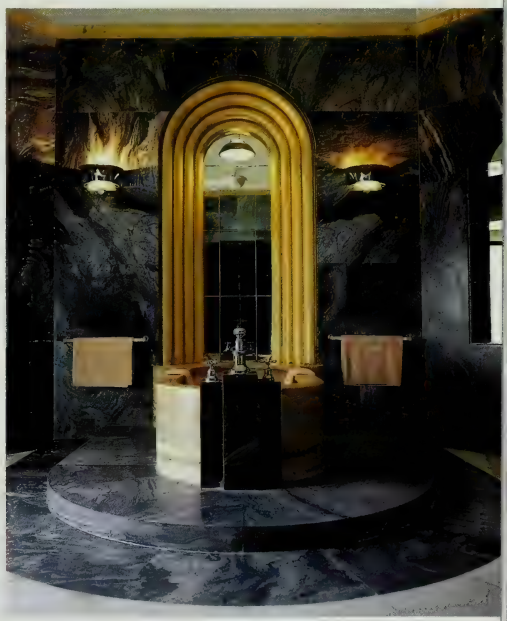
His loyalties to the land and its people came naturally with his upbringing, but his education abroad gave him perspectives beyond the emotional or historical. "I could see all this as a valuable and important heritage that needed attention," reflects Singh. "I saw how Europe, and particularly England, had adapted to modern society but preserved their traditions

Hanwant Singh, Umaid Singh's son, assumed responsibility for completing the interiors after Umaid's death in 1947. ABOVE: The royal crest appears as stylized chrome eagles on the night tables and footboard.

BELOW LEFT: An Art Déco–inspired painting hangs in the bedroom of the Maharani Badan Kanwar Suite, designed for Singh's grandmother. "As children, my sisters and I used the bed as a trampoline," he says.

BELOW: In the bath of the maharani's suite, the Art Déco design is highlighted by an arched gilt-framed mirror. The walls are lined with black marble, and the tub is carved from a single block of rose marble.







ABOVE: The pool was built underground for the women of the royal family, as they were in strict purdah. A passage connects the pool to the zenana court, or harem.

RIGHT: A Hindu temple stands in the center of the vast lawn. The temple's original English-style garden, with roses and other plants, was replaced with bougainvillea.

and cultural assets. Here, unfortunately, many people still believe that these things have to die perforce if we are to become modern. But it's important to make that transition from ancient culture and traditions into the modern, productive world without losing the roots and without disfiguring the past. I don't see this as *my* heritage," he says with a broad gesture that embraces the palace and the surroundings beyond, "but as *our* heritage. I want the people to share it."

Like Meherangarh Fort, which hosts a permanent collection of paintings, antiquities and artifacts such as palanquins, jewelry and armo., part of Umaid Bhawan Palace has b.. turned into a museum displaying items of a more recent and domest.. nature, including .. and decorative obje.. can live here," says Si.. ly, "but it's important th.. allowed to come and see .. can feel a part of it."

The lush green lawns where cricket matches occasionally take place are an ironic reminder that the lavish palace came about because of a protracted drought and resulting famine in the late 1920s, when Maharaja Umaid Singh sanctioned the construction that bears his name as a public works project. The mammoth endeavor employed three thousand people continuously until its completion. S. Norblin, a Polish artist who had escaped from Germany to India, created most of the interiors as well as the murals that adorn many of the rooms. The furnishings were made locally from original designs by Maples in London, one of the most fashionable furniture makers and retailers .. the time, after two consignments .. destroyed during World War II. .. nk my grandfather got rather .. with the project by that stage .. had only undertaken it .. labor for the people," ex-

continued on page 224







FELICIANO

ABOVE: *Centerpiece*, Bloch-Eschevêque, circa 1930. Silver and ivory, 1⅛" x 15¾". In a review of the 1930 "Décor de la Table" exhibition, silver works by Bloch-Eschevêque were acclaimed for their "plain polished surfaces which reflect . . . the light of day or the brilliance of electricity." Historical Design Collection, Inc., New York.

Antiques: Modern French Silver

Masterworks of Glittering Understatement

TEXT BY CHRISTOPHER FINCH

DURING THE LAST TWO DECADES of the nineteenth century, innovative silversmiths began to spurn the imitation of Louis XV and Louis XVI models as they aimed for something more "modern." They were influenced both by the then current infatuation with Japanese art, with its emphasis on simple elegance, and by the still somewhat radical notion that "progress" was better served by functional design than by elaborate decoration.

Certainly a visitor to the Paris Exposition Universelle of 1889 would have found flotillas of silver tureens and tea services in ornate eighteenth-century style, rooted in the designs of old masters such as Claude Ballin and Pierre Germain. He might have noticed, however, that some of the most distinguished manufacturers, like Bapst and Falize and even the venerable Orfèvrerie Christofle, were showing pieces in which understated decoration was taking the place of rococo ornament. By the time of the 1900 Exposition Universelle, a few silversmiths, such as Gustave Keller of Keller Frères, were offering items devoid of decoration, in which form spoke entirely for itself.

It was an approach that would find many adherents during the new century—though even within this wing of modern silver design there were differences of attitude, with some silversmiths borrowing from the Bauhaus, func-



ABOVE: *Tea Service*, Jean Tétard, French, 1931. Pieces: sterling silver, gold and ivory; tallest piece: 6¼". Tray: ebony, glass and metal; 30¼" long. Jean Tétard created structurally sophisticated pieces with minimal surface decoration. The modern designer's emphasis on function is apparent in a tea service with handles incorporated into the design of the tray. Suger, Paris.

tionalism and the machine aesthetic while others, especially in France, drew their inspiration from natural forms, having more in common with Brancusi than with Le Corbusier or Marcel Breuer.

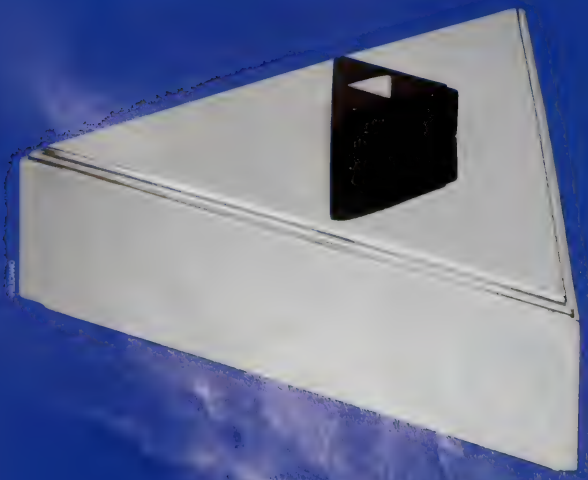
Designers such as Dagobert Peche in Austria, Marianne Brandt in Germany, Kem Weber in the United States and Sigvard Bernadotte and Harald Nielsen in Denmark all pursued versions of this purist aesthetic. The last two designed primarily for the workshop of Georg Jensen, himself a gifted silversmith and stylistic pioneer, universally respected within the field. His greatest rival in terms of influence was the Frenchman Jean Puiforcat, who, many connoisseurs would argue, was the most talented silversmith of his generation.

Certainly he was the most colorful. The son of a master silversmith who was also a distinguished collector of Louis XV and Louis XVI silver, Jean Puiforcat was born in 1897. At



Spirituality seems to have been at the source of Puiforcat's purist approach.





ABOVE LEFT: *Pitcher*, Gustave Keller, French, 1900. Sterling silver; 12⅛" high. A pitcher made for the Paris exposition of 1900 displays the contours and unadorned forms that earned Keller his reputation as a pioneer of modern design. Sugar, Paris.

LEFT: *Box*, Jean Puiforcat, French, 1926. Silver; 3" high. Puiforcat's simultaneous training as a silver worker and a sculptor resulted in the refined pieces that established his fame. ABOVE: *Vase*, André Rivaz, circa 1925. Silver and ivory; 5¼" x 3⅜". Both, Historical Design Collection, Inc., New York.



BENEDICTE PETIT

Tea Service, Christian Fjerdingstad, French, circa 1930. Sterling silver and horn; tallest: 6". The Scandinavian-born Fjerdingstad embellished the simple, rounded shapes typical of Danish silversmiths with the geometric ornamentation for which he became known. In addition to the pieces he executed for Maison Christofle, Fjerdingstad worked independently. David Allan, Paris.

the outbreak of World War I, the seventeen-year-old volunteered for the army and served with heroism, being awarded the Croix de Guerre. After the war he became a tennis champion, a rugby international and a member of the French Olympic ice-hockey team. In addition to these accomplishments, he still found time to study both in his father's workshop and with the sculptor Louis Lejeune. It was as a silversmith, however, that he would excel.

His great gifts in this medium were apparent from the very first, and before his twenty-fifth birthday he was recognized as the leader of a new French school that would thrive until World War II. As the head of his own firm, he did commissions for private clients and also supplied some of the world's great stores, such as Saks Fifth Avenue. In 1926—along with Pierre Chareau, Raymond Templier, Pierre Legrain and Dominique (André Domin and Marcel Genevrière)—he formed the group known as Les Cinq, which exhibited, for several years, at Galerie Barbazagne in Paris.

Like Georg Jensen, Puiforcat emphasized the craft of the silversmith, but he practiced it without employing telltale signs of execution, such as hammer marks, that had traditionally advertised the handmade object. Instead, he used large smooth areas, carefully juxtaposed, to set up patterns of reflected light. Often he complemented his primary material, silver, with rare and semiprecious materials such as ivory, jade, lapis lazuli or rock crystal. His objects were so clean and uncluttered that some of his contemporaries assumed he had embraced the machine aesthetic, a notion he abhorred, going so far as to say, "The machine is not French—it is not French in spirit." The word *spirit* is important because spirituality seems to have been at the source of his purist approach.

If Jean Puiforcat stands head and shoulders above his

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An American Place

Dana and Jeffrey Cooley Uphold a Collecting Tradition at Their Connecticut Residence

TEXT BY ANNE BEIMAN
PHOTOGRAPHY BY DERRY MOORE AND BILLY CUNNINGHAM

PROSPECTING WITH a local realtor in 1986, art dealer Jeffrey Cooley and his wife, Dana, suddenly paused halfway up a winding driveway overhung with mature trees. Somehow they knew they were about to find their house. Rounding the bend, they saw a granite Italianate villa rising from ten acres of rolling eastern Connecticut landscape. There were three floors —enough to house a young family of six—and, best of all, the exterior

"The south lawn is our kids' favorite play area," says Jeffrey Cooley, whose gallery of American art is located nearby in Old Lyme, Connecticut. BELOW: Cooley and his wife, Dana, on the Italianate porch of their 1870 house. The house and grounds —ten acres on a hill, with a distant view of Long Island Sound—"take you to the past, to a different time," says Dana Cooley.





"We chose to do the work ourselves," says Jeffrey Cooley of the house's restoration. "We already had the art and furnishings, and once we found the right setting, we knew it had to be our own project." In the entrance hall, the circa 1830 portrait of a woman by Giuseppe Nogari above the marble-topped Louis XVI fruitwood console was a wedding gift from Cooley's mother to his father. A Tiffany tulip lamp sits on the Louis XVI games table under the stair.



Vizier, an oil by the English painter Richard Jones, dominates the entrance hall. "We just have one Border terrier," says Cooley. "But dogs—in paintings, carvings, in one form or another—seem to have figured prominently in our decorating." The parquetry effect on the floor was achieved through stains. The William Morris blocked wallpaper is from Sanderson.

hinted at the high ceilings, architectural detailing and gracious spaces that would make a worthy setting for their collections of American paintings, furniture and objects.

Although the house, built in 1870 as a summer residence for a Chicago coffee trader, was in good structural condition, "there wasn't a square inch we didn't redo," Cooley says. Displaying the boyish enthusiasm his colleagues often chuckle over, the dealer recalls, "We went wild and did the whole thing in a year!" "Doing" meant completely remodeling the kitchen, adding a playroom for the couple's four children and attaching a garage (both the playroom and garage were embellished with copies of the house's original nineteenth-century woodwork). An undistinguished pool area was enlivened with twin ogee pavilions and a distinctive wood fence Sir Edwin Lutyens would have been proud to acknowledge.

These were all strictly Cooley projects—no design professionals were involved. The couple orchestrated everything from the revival of a sunken formal garden to the inspired mix of periods that gives the house its charm. Both come by their aesthetic prowess naturally: Jeffrey's father was



Above the fireplace in the library is an 1859 William Van Zandt painting of a horse and carriage in the New York countryside. Rookwood pottery and carved Killarney oak wolfhounds decorate the mantel; to the right, over a walnut slant-front desk, is a circa 1845 unsigned Luminist painting. *Hot Springs, Yellowstone* by Thomas Moran, 1874, hangs at far left.

Paul W. Cooley, a prominent Hartford citizen who in the 1930s worked alongside Wadsworth Atheneum director Chick Austin and helped bring George Balanchine to America. Paul Cooley went on to become a dealer, one of the great "eyes" of his generation and an omnivorous collector.

Remarkable objects were always part of Jeffrey Cooley's life—arriving in such glorious profusion that no inventory was ever possible. When he went off to Harvard, he raided the attic for something for his dorm walls and snatched up a rare Thomas Moran watercolor nobody had noticed. In 1974 his father died, and Cooley found himself with hundreds of pictures (some still in tempting, unopened crates), American furniture good enough to have been on loan to the Wadsworth Atheneum and extensive collections of anything that had ever caught his father's keen eye—walking sticks, child-size furniture, mirrors of all periods, objects in tortoiseshell, silver, porcelain.

Now, with a wonderful house to work with, Dana Cooley was charged with creating the perfect setting for all this treasure. Fortunately, she too had a bit of background to call upon: After studying art history in college,





she had worked for several New York art dealers before ending up at Christie's, where Cooley, then an assistant in the American Paintings Department, spotted her. It was Dana who read the books on Victorian design, toured other houses and camped in the D&D Building, choosing the five different patterns of William Morris wallpaper that unify the house's interior and serve as an admirable background for their pictures and objects. Cooley discovered that his wife thought nothing of rearranging a room four or five times—then doing it again. "I'm obsessed," she allows. "Jeff has to keep me at bay."

Cooley freely admits to an obsession of his own—great American art. Since 1987 he has owned the Cooley Gallery in Old Lyme, Connecticut, which shows fine examples of American painting from 1850 to 1920 by artists who may or may not be household names. That is also what one finds on the walls of his house. "I'm utterly unfazed by the name on a picture," Cooley says flatly. Indeed, when he first saw a photograph of *Lullabye*, an American Impressionist painting by little-known Louis Paul Dessar, he immediately "flipped" for it (a common Cooley expression). "The man offering it was in California," he remembers. "I literally paced around until it was late enough in the morning to call him."

The Dessar now hangs in the Cooleys' living room, which is full of enviable objects everywhere. The elaborate Chinese Chippendale looking glass "was Dad's," Cooley says casually. So was an Edmund Tarbell pastel of a woman in a period Stanford White frame, which faces *Lady in a Bonnet*, a watercolor by John Singer Sargent. Cooley, however, chooses to point out the gemlike *Ferns and Violets*

"Of the three rather formal rooms downstairs, the library gets the most use," notes Cooley. "We even roast marshmallows in the fireplace." The 1852 Thomas Rossiter painting, depicting a young family and their house on a hill above the water, is "a scene we very much identify with," he says.



by the American Pre-Raphaelite Fidelia Bridges. "Not enough people know her work," he comments.

He has a close relationship with every picture in the house. In the library is his Thomas Moran Harvard companion, *Hot Springs, Yellowstone*, and a Thomas Rossiter painting that chronicles a nineteenth-century version of Cooley life—an Italianate house, small children, mother and father. "I see myself in it," Cooley says. "I think both Dana and I would like to have lived in an earlier century." Other family touches abound: An eighteenth-century Pennsylvania Chippendale slant-front desk supports a still life of Paul Cooley's antique writing paraphernalia, while the oversize nineteenth-century train models atop the

ABOVE: "American frames have fascinated us for many years," says Cooley. One by Stanford White surrounds a small J. Carroll Beckwith drawing in a period frame. The William Morris wallpaper is from Sanderson. BELOW: Near the dining room's white-marble fireplace are three landscape paintings, including, center, Alfred Thompson Bricher's *View of Narragansett Beach*, 1874. The George III shield-back dining chairs are upholstered in Scalamandré fabric. The wallcovering is by Clarence House.





In the guest bedroom, a set of Meissen singerie musicians—one of several family collections—rests over the 19th-century marble fireplace. *Peonies*, circa 1890, by Charles Ethan Porter was a gift from Jeffrey to Dana, whose favorite flower it depicts. The circa 1820 mahogany tester bedstead is fitted with vintage netting and a crocheted bedcovering. Scalamandré documented wallcovering.

bookcases are a reminder of Dana's father's years in the railroad business.

There is room for beloved objects from every era: The Cooleys have no interest in strict period restoration. In the large dining room, a Duncan Phyfe three-pedestal mahogany dining table sits next to a rare late-Chippendale cherry chest of drawers, made in Hartford circa 1795. The table is crowned with an elaborate glass chandelier, created the year the house was built, by Gillinder & Sons, Philadelphia, which the couple discovered in the back of a lighting shop in Brooklyn. "It was utterly filthy—they were using it as a hat rack," Cooley says. The white-marble mantel with carvings of fruit and flowers is another mid-Victorian touch. It was salvaged by Paul Cooley from a Hartford estate in the 1950s.

The second floor is a festival of collections: Children's chairs line the hall; Meissen singerie musicians grace a mantel; watercolors by Ogden Pleissner march up a staircase. "One of these is the first painting I ever bought," Cooley says, pausing for a long look. The stairs lead to the rooms of the Cooley children, who are all under nine years old. Remembering his own childhood living amid precious breakables, Cooley has made a whimsical, modern environment for them with nary an antique in sight.

Downstairs is hardly childproof, but the Cooleys are not concerned. "We're easygoing people," Cooley says. "We've had a lot of fun together doing this house, and it's not over yet. Rooms are always in flux. Of course, we never sell anything." He pauses, then grins happily. "We just figure out ways to add more." □


ROMANTICISM



"It's not modern, but it has a nice crisp look," says Reginald Adams of his 1930s Colonial-style house nestled in the Hollywood Hills. He designed the marble fireplace surround in the living room as well as the bookcase cabinet and gold-leafed drum table. Before the arched window is a 2nd-century Roman carved marble head from Quatrain.

Hollywood Revisited

pdated Glamour for a Designer's House in the Hills

INTERIOR DESIGN BY REGINALD ADAMS, ISID
TEXT BY HUNTER DROHOJOWSKA
PHOTOGRAPHY BY MARY E. NICHOLS

THERE IS A HOUSE of white wood siding tucked away in the hills of West Hollywood and screened from view by an iron fence laden with bougainvillea. It was once the home of the British character actor Sydney Greenstreet, memorable for his role in the film *Casablanca*. It might have been the home of Orson Welles. It is now the residence of designer Reginald Adams, who has filled the place with crystal chandeliers, nineteenth-century bronze figurines and Asian art to rival the instincts and certainly the tastes of Citizen Kane.

But Adams was not entirely thrilled with the residence of the past celluloid heroes. "This was a 1930s Colonial-style house when I bought it," he says. "I redid the entire house—raised the ceilings, changed the windows and added eight-foot French doors and the white-marble fireplace."

The living room now has high, pitched ceilings following the angles of the roof and exaggerated vaults over elongated windows. Adams retained the glamour of old Hollywood while adding light and space. He hung a bronze chandelier with a mixture of glittering rock crystals in the living room and let their shimmering presence be echoed by a collection of crystal paperweights, eggs, finials and candlesticks on a glass-topped iron table. "I've been collecting crystal for a long time," he explains. A nearby gold- and silver-leafed oval-back armchair is upholstered in quilted black leather. Small bronze figures from Greece, Rome and Asia are displayed along the fireplace mantel.



"I love beau[illegible] and surrounding them with contemporary works contribute[illegible] that these could only exist in this century and not another. [illegible] Art in the [illegible] granite-paved vestibule includes a 1971 oil by Hans Bu[illegible] to the left of the doorway. A 3rd-century B.C. Greek figure, from Qua[illegible] rests on the white crystalline marble table.

On the wall behind the white chenille sofa is a Qing Dynasty silk tapestry, its brilliant embroidered colors faded with the years to soft taupes, browns and grays. Those neutrals are repeated throughout the room, complemented by the ebony floor and accessories such as the baroque carved mirror over the fireplace. "I use textures and rich fabrics but not that much color," he says. "I get tired of strong colors in a room. A room is beautiful because of its scale and the shape of the pieces within it—the textures of fabrics play against one another."

Adams's house is a world where the stereotypically grand is softened and accessible. The designer's own collection of Thai Buddhas lends serenity. "I want the look to be dramatic without being formal," he says. "It's more California that way."

Adams attributes that mix to his East Coast roots. "I had a New York approach, but I adapted to the California way of living," he remarks. "Sophisticated but not overly rigid."

The living room is separated from the rest of the house by a black-granite-paved entrance hall where niches on either side of the front door hold antique Thai guardian lions. Outside, a pair of stone retrievers do the guarding with the aid of Adams's real-life Doberman, Alex. Adams designed the pedestal table of white crystalline marble in the adjacent vestibule. He prefers the unpolished, honed surface for its matte quality. "I love stone," he says. "Marble, granite—I even use chunks of rock crystal for accessories. Anything that has a



"I've been collecting for years, so I was able to bring in a lot of things I had," Adams says. Antique French overdoor panels add interest in the entrance hall. At left is a Tang-style marble Guanyin head. Beyond, in the dining room, is an early-20th-century Chinese coromandel screen. The dining chairs and the crystal-and-bronze-doré chandelier are Louis XVI style.





"I prefer smaller dinner parties—twelve to fourteen is ideal," he says. OPPOSITE: In the dining room, an 18th-century Chinese jar stands with a Song Dynasty vase and a Han Dynasty horse by a Tokugawa-period Japanese screen. The table holds antique Imari porcelain. "It has the feeling of a private compound, but there aren't a lot of grounds to worry about, and it's very simple to care for," says Adams. ABOVE: A terrace off the living room features a fireplace and contemporary furnishings for informal alfresco entertaining.

down-to-earth feeling, even though it might be construed as grand." The Hans Burkhardt abstract study and other paintings are reminders of the designer's early training at the New England School of Art.

In the dining room, ceilings were raised and set with deep, square skylights that diffuse the light even at midday. The round marble table, also designed by Adams, is surrounded by Louis XVI–style dining chairs covered in cream leather. An early-twentieth-century black-lacquered coromandel screen offers glistening nocturnal tones. It is accented by a two-panel Japanese screen of two tethered falcons from the Tokugawa period. "I like the scale of Asian art," Adams says. The Louis XVI–style crystal-and-bronze-doré chandelier is one of the designer's first acquisitions. "I try to buy things that I'll enjoy if the client doesn't," he says.

The vestibule is fitted with French doors that lead to a terrace landscaped with potted ficus, where views of the city stretch south of Sunset Boulevard. A fireplace and contemporary iron furniture make it a favorite room for alfresco dining.

At the back of the vestibule, a sinuous railing accompanies the stairs to the master bedroom. Two bedrooms were combined and the ceilings were raised to twelve feet. The iron bed draped in gray-and-white pinstriped silk is Adams's design, as are the white crystalline marble pedestals used as night tables. Over the bed hangs a nineteenth-century Neoclassical Italian print. Nine-foot French doors with a bay window present another view of the city, yet the house remains quite private. "I like older buildings," Adams reflects, "because I'm able to create more atmosphere."

Adams, who has designed residences for celebrities such as Marlo Thomas and Chevy Chase, believes ideas about glamour have changed. "Today people want quality—they're not as interested in an overopulent look of conspicuous consumption. People are realizing that that's not the right thing to do. A room can still be elegant but in a simpler way." □



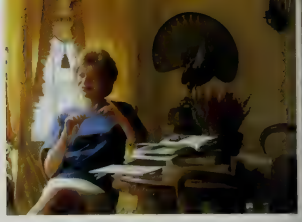


"I raised the ceilings, enlarged the windows and added French doors to let a lot of light in," the designer says. An Italian Neoclassical print hangs over the bed in the master bedroom. On a marble bedside table are an 18th-century Grecian pottery jug and a Neolithic pottery jar from China. Scalamandré striped silk for bed draperies.

The Writing Life

Author Susan Crosland in London and the Cotswolds

TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DERRY MOORE



"London gave me the anonymity I needed in order to pursue my writing," says American-born author Susan Crosland (above).

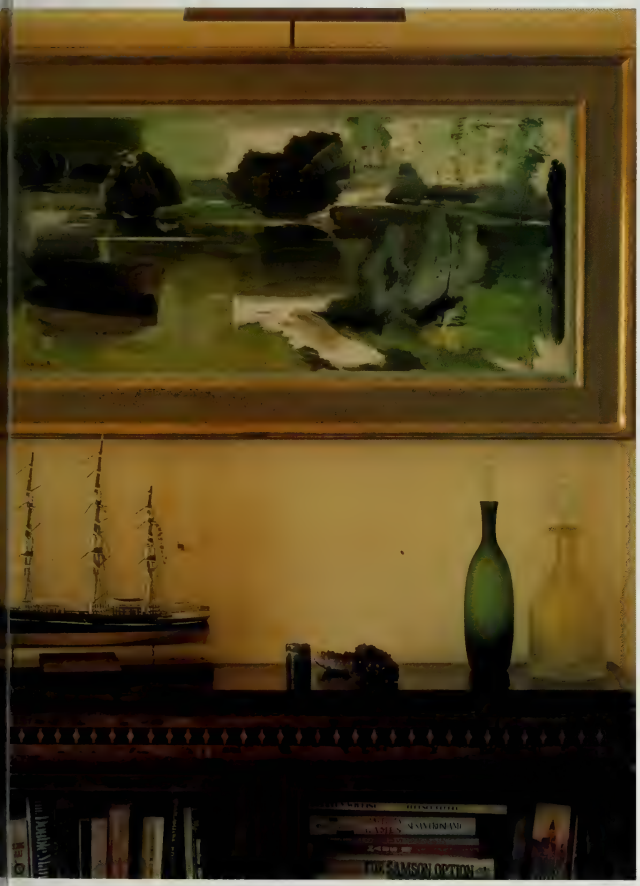
London

ABOVE: "In 1960, when I began [illegible] full-time in London, prints were out of fashion in the British art market. I went ahead anyway and bought the Audubon print and the aquatint and etching by Marie Laurencin that are above the living room mantel." The Kensington apartment's interiors and fabrics were designed by Nina Campbell.

THE DIRECTIONS to Susan Crosland's millhouse in the Cotswolds read like a novel, anticipating all the charms and hazards of this journey down country lanes: "Swoop up the hill. . . . A sign will reassure you. . . . Look for a church with a substantial spire. . . . Come into the house and shout until someone hears you."

You won't get lost. She treats her visitors to a journalist's accuracy (her reputation was made years ago with the much-acclaimed "Profiles" feature she wrote for *The Sunday Times* in London) and a novelist's pleasure in dolling things up a bit. (Her new reputation was made with the publication of her first two novels, *Ruling Passions* and *Dangerous Games*.)

The Old Mill is an idyll of ancient apple trees and wild garden that she and her late husband, Anthony Crosland, bought in 1975, some eighteen months before he died. She furnished it with favorite pieces from her family residence in Baltimore and left a sparseness appropriate to the rough beams and uneven walls of a house that is nearly two hundred and fifty years old. The unseen decoration is the sound of the stream as it flows underneath the house and swirls around the millpond.



Elsewhere in the living room is *Petworth*, 1962, by Ivon Hitchens. "As I was finishing *Dangerous Games*, much of whose melodrama was set on the Eastern Shore of Maryland and the Chesapeake Bay, I saw *Baltimore*, a ship's model, in a catalogue. I took it as a good omen. I bought it."

The late John Siddeley, interior designer and friend, was there at the mill on moving day. "I had brought all the furniture from the large house Tony and I had lived in together," she says. "Every piece was a symbol of continuity, a bond with the past, so I couldn't part with anything. John did some professional sorting out—'Keep this, you can't have that'—all the decisions I couldn't make. He and Erick Lynch also helped me with slipcovers, cushions, that sort of thing, because I knew what I wanted but didn't know how to achieve it. He achieved it."

She bought her flat in London just after her husband died and did most of the decorating herself. In 1989, with money in her pocket after the publication of her first novel, it was time for a bit of redecorating, not all of it successful. She designed some chairs. "They were a disaster," she says. "They looked like old men with their shoulders hunched up. When I saw a photograph of the perfect chairs from Nina Campbell, I went to her shop and got up my courage to ask if she could help with the draperies too. 'Does Nina Campbell ever do a quarter of a room?' I inquired. The assistant asked, 'Who are you?' the way assistants do, went upstairs and came back with the reply. 'Miss Campbell would be delighted to do a quarter of a room.' "

"We had such fun," recalls Nina Campbell. "I wanted her to write another book so she could buy the flat next door and we could go on. One of the nicest things about working with her was that she had really earned it. Everything we did represented another chapter. She went mad on the



"I use the end of my living room for meetings with friends when we want to read the same papers. For small dinners, the Victorian table is cleared of books and a 19th-century candelabrum replaces the plant."

chairs, using heavy fringe that cost half the book, but there was the lovely feeling that she was spoiling herself. I did draperies of yellow silk taffeta because she writes at home during the day and I wanted to make the rooms glow with sunshine. Above all, I wanted to give her a room that would make her happy."

A room to make a friend happy—it seems straightforward, but what both designer and client understood was that it was the right time for Susan Crosland to be happy.

She had known much happiness when married to Tony Crosland—member of Parliament for Labour, education secretary, then foreign secretary—the man with the intellect and glamour to make his kind of socialism an attractive proposition to a whole generation of English thinkers. He died suddenly, too young.

Two years later Harold Evans, then the editor of *The Sunday Times*, asked her to do an extended profile of her late husband. That got her started writing again. It also brought all of her husband's life to the front of her mind. "I had put my toe in the water,"



"I write all of my books at my London flat," says Susan Crosland. "In the office/guest bedroom, the rarely occupied bed provides me with the perfect extra table to lay out chapters of the next novel." The pine cabinet is 19th century.

"I did draperies of yellow silk taffeta because she writes at home during the day and I wanted to make the rooms glow with sunshine."

she says, "and it was time to jump in. I wrote his biography."

She retreated to the Old Mill and produced a fine book, written with all the inside information of a wife and all the insights of a journalist. She used his journals, her own diaries and the memories of devoted colleagues and friends to portray the politics and private lives of the sixties and seventies in Britain. By the time she had finished, five years after his death, she had worked something through. As she puts it, "I staggered into the sunlight and noticed one day that the trees had colors. For years they had seemed gray."

Emerging from all that and easing herself back into the world took time. She wrote "Profiles" again, and then she wrote a column for the editorial page of *The Sunday Times*. Friends had suggestions. One asked her to do a biography of Margaret Thatcher. "I said no because I thought it would be like Russian dolls," she says. "Take the layers away and it's all the same. I realize now I was wrong. It would have been interesting. Then I was asked to do a biography of Anthony Blunt, art historian and surveyor of the queen's pictures, who was part of the group of friends at Cambridge in the thirties who later spied for Russia. Everyone said I couldn't keep saying no, people would think me a one-book person, and in the end Lord Weidenfeld talked me into it. He paid me an advance, which I spent on the down payment for a Porsche, racing blue with honey-colored leather seats. It was a statement about my new life—independent and able to look after myself—although I realized when a gas station attendant remarked, 'Nice car there. Present?' that maybe the statement wasn't all that clear.

"Then the work began," she continues. "I didn't know anything about spies or the thirties, and the research was endless. I was just reentering the world of the living, beginning to enjoy life again. I thought, Why am I doing all this slog?

"So I went back to George Weidenfeld and explained the problem. 'I can't do this, but I've spent your advance. Do you want the Porsche?' George is a certain size and age, and of course he didn't want the Porsche, so he suggested that I skip the research and write about journalism and politics—things I already knew. The novelist Jeffrey Archer was the one who suggested I should be writing fiction. He pointed out that for my last chapters of Tony's biography, the description of his death, I had used a novelist's technique—not a biographer's analysis of the effects of his death on government policy, but telling a story. So I wrote *Ruling Passions* as an exercise, to see if I could do it."

It was a best-seller immediately. *Dangerous Games* followed, and a third is on the way. All are set in the worlds of transatlantic journalism and politics.

She plays on her greatest advantage, an insider's knowledge of the scenes where the high dramas of poli-



LEFT: "My country place is a converted eighteenth-century slate-roofed mill in the Cotswolds," says Susan Crosland. "It was turned into a house in 1973, two years before my late husband and I purchased it."

BELOW: "The original mill stood a half-mile away from where it is now, and at the time it could be seen from the palatial house of the duke who owned the estate. He decided that it spoiled his view, so it was torn down and rebuilt on its present site in 1764. The stream flows right under it to the millpond."

tics are acted out. When her heroine walks up the grand staircase at Buckingham Palace, hitching up the long skirt of a sulfur-yellow silk gown, the reader can assume that Susan Crosland has been there, done that, worn that gown. She has. When a palace courtier points out that it doesn't matter that they are late and the queen has already gone in, meaning it matters very much, the reader can as-

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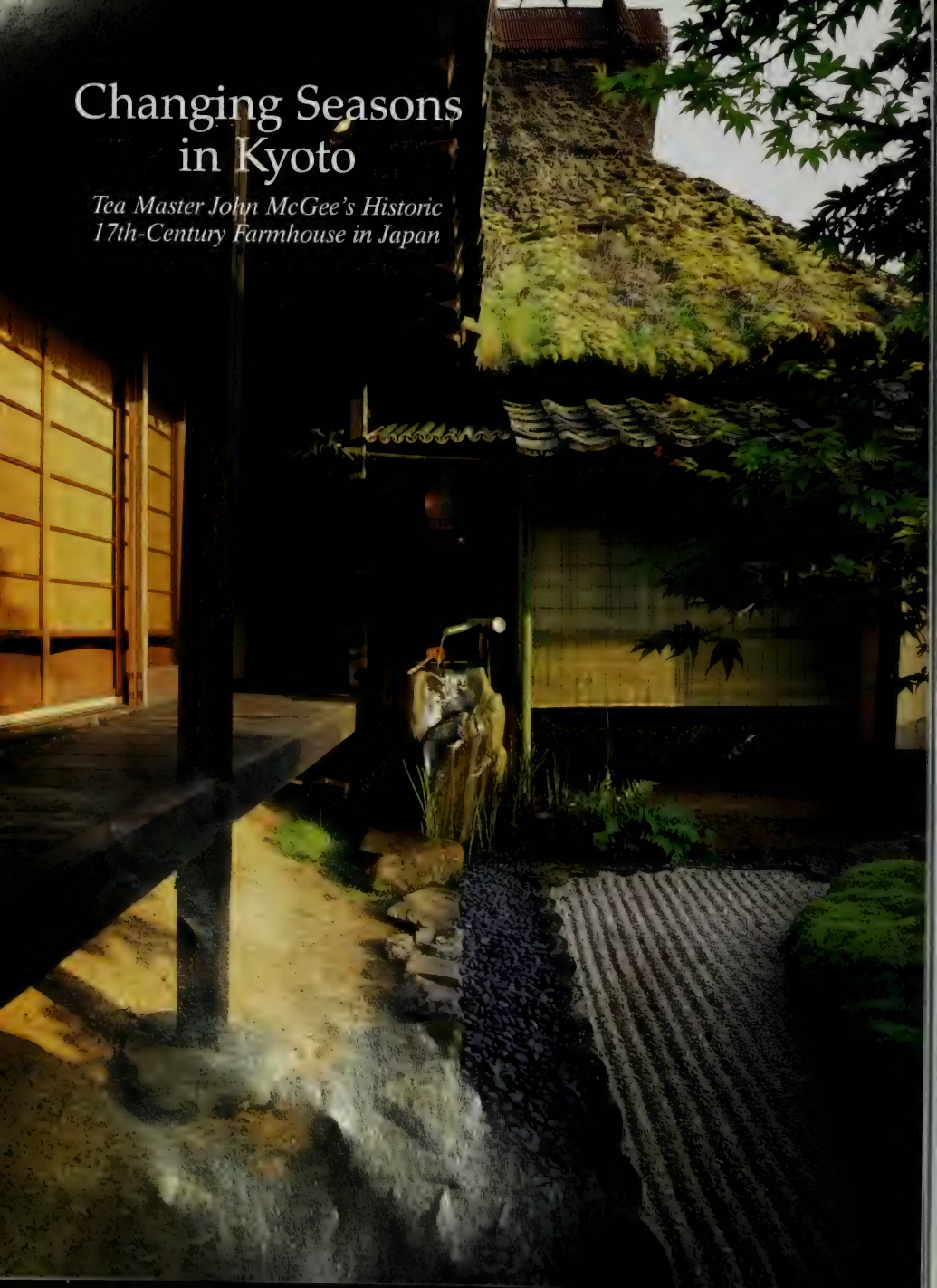


LEFT: "I designed the mill's interiors with the help of Erick Lynch and the late John Siddeley." In the living room are a George II oak chest and a 19th-century Export soup tureen. Hanging above is a 19th-century silk-embroidered picture of Moses in the bullrushes. BELOW: "The beamed main guest bedroom is situated on the top floor and overlooks the courtyard and big back garden. The bed comes from my family's home in Baltimore, where I was born and raised."



Changing Seasons in Kyoto

Tea Master John McGee's Historic 17th-Century Farmhouse in Japan



TEXT BY CAROL LUTFY
PHOTOGRAPHY BY JAIME ARDILES-ARCE



The Kyoto house of Canadian-born John McGee, a tea master of the Urasenke School, combines traditional Japanese architecture and aesthetic sensibilities with Western-style comforts. ABOVE: The oldest known residential building in the city, the structure was built by an exiled samurai family in 1657.

JOHN MCGEE'S farmhouse in Koshihata on the northern outskirts of Kyoto is the oldest known residential building in a city revered for its time-honored architecture. Built for an exiled samurai and his family in 1657, the thatched and tile-roofed one-story structure upholds the architectural traditions of Japan's ancient capital with a subtle Western flair. He has infused the house with personal style while preserving its simple, peaceful atmosphere.

Idyllic is the first word that comes to mind in describing the country residence where McGee, a tea master of the Urasenke School, has lived for the past seven years. Ensconced in a bucolic setting amid rice paddies and fields of wildflowers, it commands a dramatic view of the region's breathtaking mountains.

How McGee became a tea master is as much a story of diligent training and intuitive respect for traditional Japanese aesthetics as of old-fashioned Western assertiveness. He first came to Japan in 1970 as one of twenty-five Canadians selected to work at the Osaka World's Fair. "It was a time when most Westerners were obsessed with how modern Japan had become," he remembers. "But I found myself taking daily refuge at a traditional teahouse in a nearby Japanese garden."

About a year later he heard that the Urasenke School of Tea—the largest in Japan, with almost two million followers—was willing to take on foreign students. Not realizing that the grand tea master, Soshitsu Sen XV, is considered an emperor of sorts, he brazenly showed up at his house one morning to announce his interest in studying. "He met with me," McGee says, adding with a thunderous laugh, "Of course, I expected he would." He started his tutelage under him the next day and eventually became his personal attaché. Among the hundreds of tea ceremonies they have hosted together over the years are intimate gatherings for Queen Elizabeth at Katsura Villa and for former Czechoslovakian president Václav Havel at Prague Castle.

The Japanese tea ceremony, which was developed in the sixteenth century by Sen no Rikyu, is a ritualized form of making and consuming a frothy green tea that embraces an appreciation for art, architecture, pottery, flowers and gardens. Its philosophy has shaped McGee's approach



OPPOSITE: "The courtyard garden is outside the sitting room," says McGee. "It's a contemplation garden that's meant, through its simplicity and restrained use of materials, to evoke the mood of quiet serenity. In the corner is a *chozubachi*, a hand-washing stone." "Every time you visit, it will look different," says John McGee (above) of the interiors, where he is continually rearranging his collection of Korean, Chinese and Japanese art and antiques. "I chose to live in a city and in a house where this lifestyle is possible."



ABOVE: "The earthen-floored *genkan*, or entrance hall, is where guests remove their shoes before coming in," explains McGee. "An antique wood dog guards it. The large paper-and-bamboo lantern was made by one of the last remaining craftsmen in Saga, which is the area that surrounds the house."

to his Koshihata farmhouse through its insistence on savoring the changing of the seasons.

From a Western viewpoint, seasons are a straightforward quarterly occurrence, but in Japan, the slight differences within seasons—between early, mid- and late spring, for example—are equally prized and observed with a watchful eye. Furnishings, ceramics and flowers are all rotated to reflect these subtle changes. The result is an interior that is in a constant state of flux.

After twenty-two years in Japan, McGee has assembled a superb collection of Asian sculpture, antiques and crafts that facilitates these ongoing transformations. Every summer he replaces the sliding shoji screens with *yoshido*, or reed blinds, in order to encourage a sense of lightness and the flow of air. He also changes the fusuma, or sliding doors, regularly, with his choices ranging from a set decorated with sensitive eighteenth-century ink paintings of seven sages to cheerful, contemporary images of the four seasons by Clifton Karhu, a Kyoto-based American artist.

Scrolls in the house's two tokonoma, or decorative alcoves, are selected to coincide with Japanese festivals and holidays. A pair of delicate sixteenth-century Chinese ink paintings of carp (propitious symbols for boys), for instance, are inevitably up around Boy's Day Festival in May. McGee also displays *waku* and haiku poetry and paintings. "These sometimes are so specific," he says, "that they can refer to the chirp of a cricket that you hear during a given week." The house is always bursting with imaginative flower arrangements that further underline the interior's seasonal character.

McGee got his start as a collector at auctions and "junk shops" in rural Japan. He still owns the first object he ever bought, a Buddha statue small enough to take with him anywhere. Though some of his finest pieces are from Japan—an awe-inspiring sculpture of the god of lightning from the Fujiwara period among them—his voracious appetite for the new gradually led him to the far corners of Southeast Asia.

Although McGee maintains a city residence a stone's throw from the Silver Pavilion in Kyoto, he was eager to find a place in the country suitable for his collection. He had his eye on the Koshihata house for eighteen years and lobbied for twelve years before he was finally able to move in. Two years later, in 1987, government officials asked him for permission to survey the structure. Equipped with X-ray cameras, they were able to ascertain that it was constructed in 1657. The site has since been designated an Important Cultural Property in the city of Kyoto.

The house was originally the dwelling of the Kawahara family, high-ranking retainers of the influential Toyotomi clan that ruled Japan from 1582 to 1615. After the Toyotomis lost power and Osaka Castle fell in 1615, the family, which had lived in the castle compound for generations, was exiled to Kyoto.

They were apparently Johnny-come-latelies in a part of the city that dates back to the ninth century and that still bears evidence, in the remains of hefty stone foundations, of numerous samurai residences. Though it was modest by samurai

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OPPOSITE: Arranged in the *shoin-no-ma*, or front room, are a *tansu* chest from Honshu and a Philippine basket that holds part of a collection of Indonesian textiles. "The small woodblock print is one in a series of four in the house done by Canadian artist Tanya Clark. Next to it is a *tsutsu-gaki*, or paste-resist dyed-cotton banner, of a hawk. It's nineteenth-century folk art."





"The sunken living
boo screens," says M
kitchen stove. In the for
from the Georg Jensen
moon shape of the stove.
Peruvian artist Rhony Ahlalel. To





ABOVE: "The *irori-no-ma* is the fireplace room," says McGee. "Like the Western fireplace, the Japanese *irori* functioned as a source of heat and a hearth where family and guests gathered, as well as a place for cooking. The gourds around it were a gift from Elsa Peretti. In its center is a teakettle I use that dates from 1598."

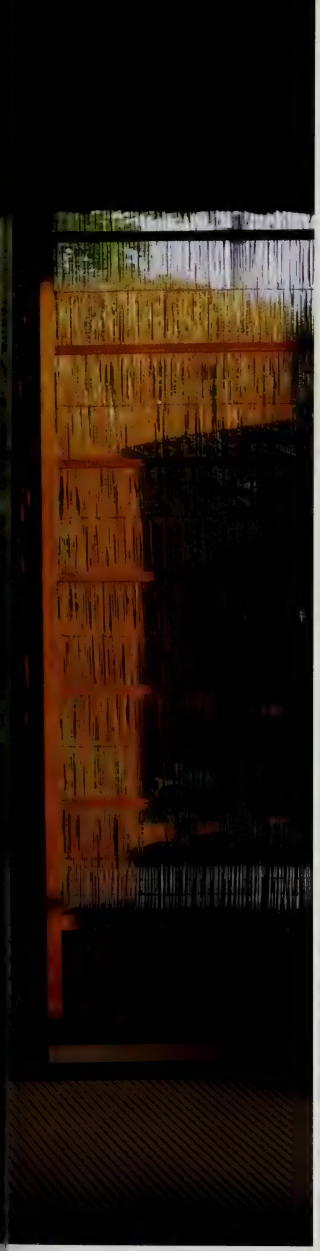
OPPOSITE: In the sitting room are a pair of ink paintings of carp created during the late Muromachi period of the 16th century. "Because carp struggle against the current as they swim, they are considered symbols of perseverance. The bamboo flower container is by Fukensai, the ninth-generation grand tea master of Urasenke."



After twenty-two years in Japan, McGee has assembled a superb collection.



ABOVE: A view of the garden facing south from the living room takes in the thatched roof of the gatehouse, the bamboo *kenninji-gaki*-style fence and the weathered-cedar veranda. "The reed sliding door, which replaces the opaque shoji that I use in the winter, allows breezes to cool the interior while also providing shade."



"Although the house is seventeenth century, the village has been inhabited since the ninth." RIGHT: The terraced rice paddy.







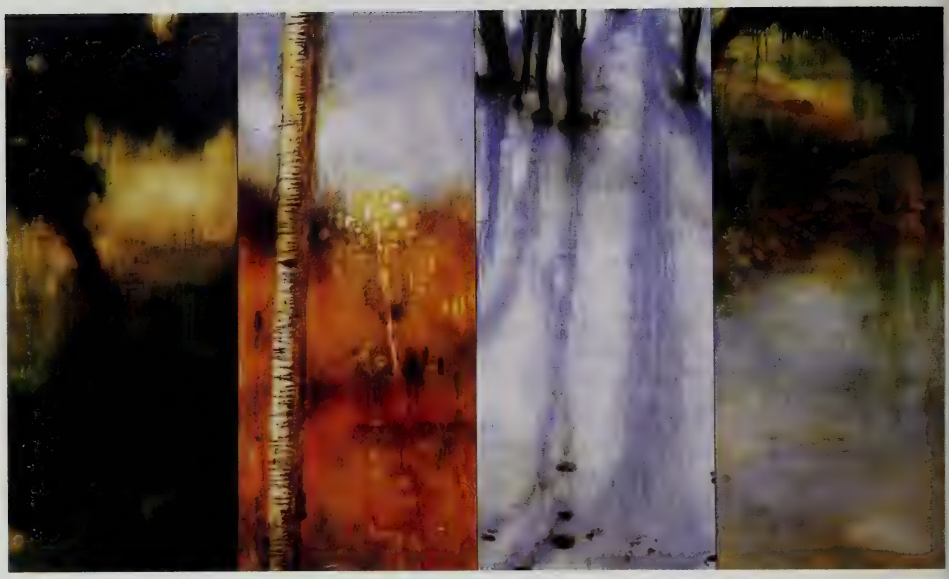
ABOVE: *Untitled*, Joan Nelson, 1992. Oil and gouache on wood; 24" x 24". By focusing on isolated details she borrows from 17th- and 18th-century masterpieces, Nelson creates in her paintings a powerful new context in which to contemplate images from the past. Robert Miller Gallery, New York.

Art: Contemporary Romantic Landscapes

TEXT BY ROBERT ROSENBLUM

LEFT: *Ekstasis*, April Gornik, 1992. Oil on linen; 80" x 91". Stimulated as much by her imagination and dreams as by her past experiences, Gornik sees her landscapes as representing "the underbelly of the beauty of nature." Edward Thorp Gallery, New York.

IN 1949 Kenneth Clark published *Landscape Into Art*, a survey of the way that Western painters, from the late Middle Ages on, transformed the facts of nature into pictorial fictions. Writing soon after the lethal shadow of Hiroshima cast its pall upon our planet, Lord Clark, with his customary Olympian wisdom, diagnosed the decline and fall of landscape painting in our century, a melancholy pro-



Time, Katherine Bowling, 1992. Oil and spackle on wood; 48" x 80". Bowling's paintings are frequently inspired by snapshots of scenes she has encountered on her sojourns to upstate New York each summer. Composing these fragmentary images on wood panels, Bowling creates abstract compositions that underlie her apparent subject matter. BlumHelman Gallery, New York.

nouncement that at the time rang especially true.

The nineteenth century, of course, had an awesome roster of masters who could still turn the infinite variety of nature into great art—Friedrich, Constable, Turner, Corot, Monet, Cézanne—but in the new century, the age of Picasso and Mondrian, landscape painting in its traditional modes had already become a fragile, endangered species that seemed to wilt every time a new highway, airport, industrial plant or high rise replaced the green that had been there for eons. In fact, by the 1960s, in a world where AstroTurf was as likely to turn up as real grass, Pop artists began to translate traditional American landscapes into images of mechanized artifice, with Andy Warhol offering paint-by-numbers country idylls and Roy Lichtenstein re-creating Romantic cornball sunsets in the comic-strip language of Benday dots.

For a while, landscape painting appeared to be not so much endangered as extinct. Yet surprisingly, the most old-fashioned traditions of nineteenth-century landscape painting have been revived in recent decades, though in unexpected new guises. Our growing alarm over what we refer to as ecology, a word that triggers visions of past heavens and future hells, may well have prompted a new mythology of landscape as something that belongs to another era, a magical world to be preserved and cherished, like Venice or a national park.

It is understandable, then, that younger painters who now attempt to confront the once timeless and familiar spectacles of earth and sky, water and trees, do so in a curiously retrospective way, as if they were experiencing these phenomena from vantage points distant in both time and space. Knowing that at every moment landscape is not only being rapidly destroyed but slowly poisoned gives the organic environment we inherited from prehistory a particularly frail, deathbed poignancy. This lends new dimensions of nostalgia to the poetic fictions of nineteenth-century landscape painting, which

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Traditions of nineteenth-century landscape painting have been revived in recent decades.

ABOVE: *The Sap is Mounting Back*, Ephraim Rubenstein, 1991. Oil on linen; 48" x 78". An atmospheric landscape that also conveys the reflective state of the solitary figure takes its title from a poem by Rainer Maria Rilke. Tibor de Nagy Gallery, New York.

BELOW: *Flooded River at Dawn; Rose Horizon*, Stephen Hannock; 1990. Oil on canvas; 12" x 22". Describing his work, Hannock has said, "I like flooded rivers because of the enormous cleansing process going on." Tibor de Nagy Gallery, New York.



ARCHITECTURAL DIGEST VISITS:

Theoni V. Aldredge

The Award-Winning Costume Designer's Farmhouse in Westchester County

"IF A HOUSE IS something that surrounds you, then a costume is something that surrounds you a little closer," states Theoni V. Aldredge, whose protean body of work has made her figuratively and literally the theater's most prized costume designer, with an unrivaled number of Tony, Drama Desk, Drama Critics and myriad other awards securely under her designer's belt. "And since an actor or dancer never stands still," she adds, "a costume is something ever moving."

Aldredge herself could be described as "ever moving," having lived in some nine different houses in and around New York since she first alighted on Broadway with *Sweet Bird of Youth* in 1959. Her latest perch is a



ABOVE: "On the weekends we like to see people who can talk about something other than theater. We *live* theater, it's our life, but there is another life aside from it," says award-winning costume designer Theoni V. Aldredge, who stays in Manhattan during the week and joins her husband, actor Tom Aldredge, on the weekends at their farmhouse in Westchester County, New York.

RIGHT: "The house is decorated entirely in natural Irish linens and raw silks, all in soft shades of celadon and pink," says Theoni Aldredge. In the living room are a portrait by J. Vanderbank, some 19th-century English paintings and a rose

TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY BILLY CUNNINGHAM





ABOVE: A brick niche in the library contains a beaded hat from *A Chorus Line*, the Liberty Award from the city of New York and some of Aldredge's numerous awards for her costume designs, including Tonys for *Barnum*, *Annie* and *La Cage aux Folles*, a Fashion Academy Award and an Oscar for *The Great Gatsby*.

rambling Westchester County farmhouse that stands on several acres of "woods and woods and more woods and hills—you don't hear a sound," she says. There Aldredge, who during the week lives and works in a Manhattan high rise, spends weekends with her husband, the character actor Tom Aldredge (he lives there full-time). "Every costume designer he's ever worked with has called to compliment me on how beautifully I've brought him up," his wife laughs. "They all say he has a total understanding of what a costume designer is about." He ought to—the Aldredges have been married for a dramatic thirty-nine years, having met at Chicago's Goodman Theater School of Drama, where they were fellow fel-



RIGHT: "Opening nights are Christmas in the theater," says Aldredge. "Everybody brings a little gift for everybody else, and for *The Secret Garden* we all gave each other keys." The key and other memorabilia from plays and musicals she has worked on are arranged on a circa 1820 rosewood cabinet in the sitting area of the master bedroom.

lowship students. (A few years before, a seventeen-year-old Theoni Vachliotis had asked leave of her father, the surgeon general of Greece and a member of parliament, to study theater in the United States. He had reminded her that she was already living in the country where theater was born, and predicted that her odyssey abroad would be very short by mythological standards. "You'll be back home in six months," he had told her. "Well, I fooled him," she says, adding with a shy smile, "and I fooled myself.")

Theoni Aldredge's fate as a costume designer was sealed when Geraldine Page, starring in Gide's *The Immoralist* in Chicago, was stirred by the clothes Aldredge had made for the play as part of her student work at the Goodman; back in New York, Page persuaded Elia Kazan to let Aldredge design her wardrobe for *Sweet Bird*. "Gerry took a chance with a complete unknown, she stuck her little neck out for me," Aldredge recalls. "We opened in Philadelphia and Mr. Kazan said, 'You did good, kid.' Then, suddenly, there was Broadway, there were the lights—I still remember that opening night and always will. Such joy and such pride. I'd made three outfits for Gerry—a negligee, a robe and a beaded navy-blue evening dress with a lighter front because a bird's stomach is always lighter than its back. So there you had Tennessee Williams writing, Geraldine [illegible]



RIGHT: In a corner of the library [illegible] collection of 18th-century maps, incl[illegible] one by William Bligh. The photograph on the table is of choreographer Gower Champion. "I have been spoiled by the Gower Champions, the Michael Bennetts, the Elia Kazans and the Joe Papps of the world," Aldredge says. Upholstery fabric by Lee Jofa.



A series of etchings by Whistler are displayed against the dining room's cabinets, which were painted along the bottom with still lifes by Aldredge's assistant, Pam Cane. A Sheraton-style double-pedestal dining table is matched with Queen Anne–style chairs.

Paul Newman acting, and I thought, Where do I go from here?"

The answer is upwards of 165 Broadway shows, among them *A Chorus Line*, the original production of *Hair*, *Who's Afraid of Virginia Woolf?*, *Annie* and *That Championship Season* (during one championship season for Aldredge, more than a thousand of her costumes were featured simultaneously in six Broadway musicals), not to mention productions for Joseph Papp encompassing, she says, "all of Shakespeare's plays—except *Pericles*, which is a shame, since I'm a Greek, although I did do *Timon of Athens*." She has also designed costumes for ballet, film and television, but it is the theater to which her most celebrated work belongs and which in turn holds her in affectionate awe and accords her almost iconic status.

Aldredge's country house is embowered by hundreds of silken roses, dahlias "like velvet," a rock garden and a flower-bordered natural pool. Both Aldredges enjoy working with their hands. While Theoni knits, embroiders and sews "anything sewable" ("More people should sew, then they wouldn't look so much alike," she maintains), Tom, who pleases her by "not interfering much with houses," builds model boats and airplanes and deals with the garden, which, to hear Theoni talk, is what brought them to this stony hillside in the first place. "I'm Greek not only by birth but by conviction," she says, "and in summer here I actually believe I'm in Greece—we eat outdoors under the grapes of our own vineyard. And the views of the hills! When the sun goes down they're painted the lavender of my native land. Tom loves birds, and we get a lot of different kinds here, including a real bluebird of happiness, which I understand is a very rare sighting around houses and people."

Inside there was a lot of black slate that Aldredge replaced with marble tile "to make the place happier—you work all week, you want to see something light." What she calls the "color



"Touches of Victorian lace give the house a feel of a bygone era," says Aldredge, who covered the table in the master bedroom with a lace shawl and used a Victorian wall-covering. The photographs are of Richard Burton and Elizabeth Taylor, Bernadette Peters, and Aldredge with Joseph Papp.

plot" of the house is pale green and peach pink—the living room, for instance, is two shades of green with dabs of peach in between. "I know from the theater which colors work together—my biggest gift is for color," Aldredge explains. She and her assistant, artist Pam Cane, whose stunning portrait of Aldredge dominates the big kitchen/sitting room, together painted, ragged or dabbed many of the walls and some of the furniture.

The house overflows with chintz, lace, linen. There are Greek worry beads clicking everywhere. A nineteenth-century cabinet in the sitting area of the master bedroom shelters some of Aldredge's toys and memorabilia, including a clown from *Barnum*, a photograph of what Michael Bennett called the "Dream Family"—the supreme three (Aldredge, Robin Wagner and Tharon Musser) who made his *Dreamgirls* come true—Tom and Theoni's Greek Orthodox wedding wreaths and an army of dolls, some of whose costumes Aldredge made herself.

Perhaps the most sentimental memento of all is a vestigial dried rose—a remembrance of Aldredge's mentor, lose, ' Papp. "Joe called me 'the first lady of the New York Shakespeare Festival,' and he never ever forgot my birthday. He would send roses—never red, a peach or a white—and he always said, 'I will build you a rose garden at the top of the building,' and whenever I asked him, 'Where's my rose garden?' he would say, 'It's com-



One reason Aldredge was drawn to the property was because of its gardens and vineyard, which reminded her of her native Greece. "The arbor is planted with Niagara grapes, from which we produce Theoni's Birthday Jam," she says. A fountain and an apple press at rear are used as planters.

ing, coming . . .' At his memorial service at the Public Theater I took a rose from the flowers and dried it, and that's my last rose—my rose garden—from Joe." But Papp had already tossed his "first lady" a living bouquet, when he said of her work that "she has an incomparable sense of what is psychologically and dramatically appropriate, and with an almost maternal instinct will bring a loving and human touch to it."

Most of Aldredge's horde of awards have collected themselves in the chintz-filled, brick-exposed library: the New York City Liberty Medal bestowed on her by Mayor Koch in 1986, her three Tonys, her fourteen Tony nominations, her honorary doctorate of humane letters from De Paul University, her Obie, her prizes from the American Theatre Wing, her eight Drama Desk awards, her award from the Academy of Science Fiction, Fantasy and Horror Films for *Eyes of Laura Mars* and her Oscar, presented in 1975, for *The Great Gatsby*, a visual extravaganza for which she designed more than fifteen hundred costumes in just under ten days.

"I made a pink linen suit for Robert Redford to wear as Jay Gatsby," Aldredge recalls. "That movie brought back two-tone shoes and white linen suits for men forever. Ralph Lauren reproduced the men's fashions from my sketches and sold them in stores—he took the period and made a fortune. Costume designers really

continued on page 223

Santa Barbara Perspective

Mediterranean Themes Shape a California House Overlooking the Pacific

INTERIOR DESIGN BY RON WILSON TEXT BY IRENE BORGER PHOTOGRAPHY BY MARY E. NICHOLS

FIRST THERE WAS the matter of the drought, then there was the question of the drive. But worst of all, after several years of shuttling between three residences, Bob Jensen couldn't find his ties. Jensen, the former CEO of three Fortune 500 companies, and his wife, Nancy, were ready to, as he puts it, "consolidate." "Clearly the time had come to live all-in-one," Nancy Jensen says. To help them rework their new base, a recently acquired house in Santa Barbara, they turned to Ron Wilson, who had designed their former Santa Barbara residence as well as their Los Angeles penthouse (see *Architectural Digest*, May 1989). Several years before, the couple had purchased fourteen acres in the Hope Ranch area of Santa Barbara and planned a property complete with gardens and stables, but seven years without rainfall made them suspend their design. That's when a house on a nearby hill caught their eye.

Built in the 1980s, the two-story Italianate structure had a graceful, open-winged plan and generous proportions. It was set on an extraordinary site—a broad ridge at the upper reaches of Hope Ranch, between the Pacific Ocean and the Santa Ynez Mountains. But it wasn't merely another West Coast house whose main feature was the view. Great care had been taken by the original owners to craft a striking interior landscape. The living room's fireplace was fashioned



"The idea was to simplify [illegible] was outside," says Nancy Jen[illegible] ta Barbara house she and her h[illegible] redid with designer Ron Wilson. [illegible] ed it to be elegant yet casual." RIGH[illegible] front door opens to a turreted, skylit foyer



In the living room, the designer combined a neutral palette with a variety of textures—silk damask, chenille and leather. As throughout the house, the wood beams, which were originally painted, were refinished for a more natural appearance. The Chinese painted panel, left, is one of a pair. Between the club chairs is a brass-accented antique Spanish brazier table, which Nancy Jensen uses to serve everything from peanuts to apples.


mexico



of rare black Russian marble. The ceiling beams had been hand-adzed. Walls and arched doorways were almost a foot thick.

The Jensens knew they'd discovered their next residence. "It was very new, but it was meant to look old," Nancy Jensen explains. "Still, there was no central theme inside." Indeed, there were too many surfaces peppered with high color, too many clever Mexican motifs. "It bordered on casual whimsy," she adds. "We wanted casual elegance."

To Ron Wilson, casual elegance "is not about objects, it's about a feeling." Though the house, with its towers, balconies and grand scale, refers to an earlier period, the point was not to return to the past but to simplify and to subtract. For clients and designer, that meant attention to the last detail.

Sanding the uneven surfaces of the Cantera stone floors was the first step in the process. "It was all right to have rough stone outside, but we had the floors finely ground inside," says Nancy Jensen. "The grinding went on for weeks until we got the right result. And the wood floors had been distressed—we smoothed them out." Next, the heavily textured walls in some rooms were replastered for a more even finish. For the exterior walls, the Jensens wanted the feeling of a house in the south of France. Three different shades were sponged on, and then the entire surface was given an umber wash. "It was very labor-intensive," Nancy Jensen notes. "But the process let the warm tones come through. Now it looks much more Mediterranean."

After the surfaces inside had been clarified, Wilson, who is known for his use of low-key colors, addressed the palette there. He refinished the painted beams "back into wood," toned down the green wrought-iron

Wilson sought to inject "total comfort and intimacy" into the library, so he incorporated warm-toned pine paneling and textured fabric. The Chinese *rouge de fer* porcelain lamps are 18th century. Clarence House ribbed silk covers the chairs and ottoman.

MASTER CLASS



"The kitchen is the cheeriest room in the house," says Nancy Jensen. "Bob's favorite color happens to be blue, and I like yellow with blue, so we kept the Italian tiles." Chairs from Mimi London.



Louvered shutters allow filtered light into Nancy Jensen's bath, a mirrored, streamlined space with floors of travertine and green marble. The mother-of-pearl-inlaid slipper chair is 19th century. Chandelier is iron and crystal. "Bob and I are interested in a similar look," she says, "but he's more interested in the overall effect, while I'm riveted by the details."

banister and grille in the entrance hall and transformed a pink sunroom into a cool office for Nancy Jensen.

"As a rule, I think of my designs as calm, and for me that translates to being rather colorless," Wilson says. "Beige. Natural. Tan. Taupe. Off-white, maybe, but that scares people. It conjures up rooms that their parents wouldn't let them go into."

The large living room is now beige and off-white—and perfectly inviting, not intimidating. The sweep of tones incorporates not only beige but putty, parchment, [illegible] and a sumptuous shade the ex[illegible]

Wilson car[illegible] the course between [illegible] mal. In the living [illegible] French silk dama[illegible] nille. In the librar[illegible] holstery fabric on the sofa and the pine-paneled walls and bookshelves result in a room that is intimate without being folksy.

Relaxed style takes another turn in the dining room, which is at once a garden room, luminous gallery and home to the Jensens' collection of gaily colored nineteenth-century Chinese Peking glass. On one side is a loggia that opens to a dining terrace. Painted flowers, branches and birds adorn the [illegible] The design was developed by [illegible] from the Disney studio," says [illegible] Jensen. "We wanted the room [illegible] en feel and to be whimsi[illegible] but to be somewhat formal too." [illegible] arved dining chairs were [illegible] n the set of Venetian originals ow[illegible] by the late designer Kalef [illegible], a[illegible] they have been simply upholstered in a textured ivory fabric. "I like taking something really dressy and stripping it down," Wilson says. "There's a freshness to be found in working backward."

On the other hand, the designer knows a thing or two about creating a dazzling impression. The his-and-her baths, for instance, leave easygoing behind. He tore out the handmade tiles in both rooms and installed a glamorous champagne-colored suite for Nancy Jensen and a high-ceilinged, handsome space for Bob Jensen, who stands six-foot-four without his cowboy boots. The rooms typify Ron Wilson's style—elegance that is very twentieth century and very American. It's the highly disciplined throwaway chic that one is determined to keep. □

ABOVE: A stone-topped table in the master bedroom holds late-19th-century Japanese and Chinese ivory figures. The 18th-century stone fireplace was found in France. Brunschwig & Fils pink fabric.

BELOW: The house sits on a ridge between the ocean and the Santa Ynez Mountains. Olive trees and rough Cantera stone reinforce the Mediterranean spirit of the pool area, which offers sweeping views.



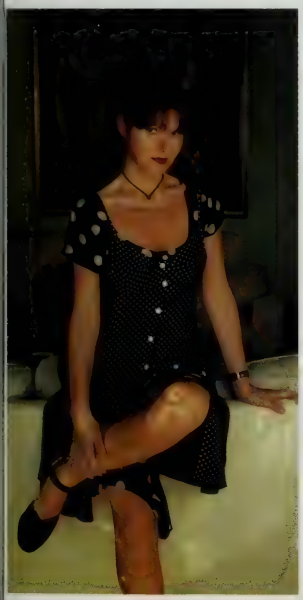
Fashioning a Weekend Retreat in the French Countryside

Lolita Lempicka Brings Her Sense of Style to a 19th-Century Gentilhommière Outside of Paris

TEXT BY CHARLOTTE AILLAUD PHOTOGRAPHY BY MARINA FAUST

A 19th-century *gentilhommière*, or small country château, west of Paris near Houdan is a weekend retreat for French fashion designer Lolita Lempicka and her husband, Joseph-Marie Lempicka-Pividal. OPPOSITE: In the entrance hall, flowers from the garden join a 19th-century Spanish console.

"We lead a real country existence here," says Lempicka (below). "We forget about work." Since introducing her first collection in 1984, she has been designing ready-to-wear and couture fashions for such clients as Jacqueline Bisset and Isabelle Huppert.



FOR FRENCH FASHION designer Lolita Lempicka, a weekend retreat offers the necessary respite from the rigors of maintaining a ready-to-wear and couture business. Every Friday the designer and her husband, Joseph-Marie Lempicka-Pividal, and their three daughters leave Paris, where they have an apartment in a nineteenth-century *hôtel particulier*, and head west to their country property near Houdan. Though it is only an hour out of town, the house provides them with a complete change.

The Lempicka fashion business has grown considerably in the last few years. The name Lolita Lempicka is now synonymous with elegant clothing that is both extremely feminine and utterly contemporary. "I was born with a pencil in my hand," she says. "As a little girl I designed dresses for my dolls, and by the time I was twelve years old I was cutting and sewing the clothes I had invented so that I could wear them myself. Then I began to dress my friends. I always loved looking through magazines, and I think I drew some of my inspiration from comic strips."

Her first job in the fashion world was working as a freelance stylist. "I used to spend nights on end sketching models for the best couture houses," she remembers.

In 1984 Lempicka introduced her first collection in a showroom on the rue Pavée. It was an instant success. That same year the designer and her husband, who manages the company, opened a shop in the Marais. The boutique was meant to evoke a *salon de couture* of the last century. Customers arrived in droves, attracted by the refinement and novelty of the Lempicka style. By 1987 her collections had placed her at the summit of the ready-to-wear business. Lolita Lempicka retail outlets were opening all over the world. In 1990 she moved her firm into an *hôtel particulier* in the eighth arrondissement.

"I design things I like wearing," explains Lempicka, whose clients include actresses Jacqueline Bisset and Isabelle Huppert. "I don't create clothes just for the fun of seeing them go down the runway. I dress women in my own image, and luckily my intuition corresponds to what other women want."

Her intuition was equally on target when she and her husband were looking for a country residence. "We saw plenty of places and couldn't decide. We didn't have a coup de foudre, it didn't 'hit' us, but still the house kept coming back into our thoughts, despite all its drawbacks. There was a magnificent park and charming architecture. It was a beautiful shell whose interior needed to be completely altered.

"We began by demolishing everything inside to make new spaces," she continues. "What we had to do was give a nineteenth-century *gentilhommière*, with its outbuildings and its ninety-foot-high trees, some *lettres de noblesse*. So we designed a terrace with old flagstones from a church and flanked it with steps made of



A 17th-centur… …d the same pe-
riod in the salo… …ery, as is the
stone mantel. The… …ers, which
they filled with objec… …market.

"I don't create clothes for the fun of seeing them go down the runway."

materials we found in the south of France. Upon this 'noble' base we were able to undertake a real creation.

"When we started decorating the house we thought about designing a room in the Japanese style, which we know very well since we go to Japan twice a year. We love the result—the atmosphere is exactly right. But our favorite room is the salon, which we use all the time. With the exception of the Japanese room, the house isn't decorated according to any strict rule. Apart from the furniture, which reflects our fondness for wood and for Austrian and Swedish styles, we left room for unplanned additions. We found plenty of furniture on trips to England and the rest at the flea market here in Paris."

The couple believe that friends who visit should be as independent as possible, so they have installed a guest apartment in an old coach house on the property. But they also took special care in decorating the guest bedroom, which they wanted to be very romantic.

"One of the things we enjoy most in the country is eating lunch on the terrace; we put the table out any time there's good weather," the designer says. "And we're very proud of our garden, where we grow all kinds of vegetables." "Far too many of them," her husband says with a laugh. "We give them away when we get back to Paris. We even grow melons, which are rare in this region." The couple also raise ducks, chickens and geese, which are good company to their dog and five cats.

Lolita Lempicka refuses to design anything when she is in the country. "My favorite pastime here is lying around on the sofas in the salon talking with my three daughters," she explains. "In summer we love lounging by the pool, especially in the big unbleached-canvas tent we set up." The



"We began by demolishing everything inside to make new spaces."

The Lempickas have furnished the music room with pieces from Austria and Sweden. Arms carved to resemble fish highlight the birch-and-elm Biedermeier sofa. Birch table is Biedermeier style. On the wall is a 19th-century Austrian portrait. Parquetry floor is oak.





OPPOSITE: For the Oak Salon, Lempicka-Pividal designed beveled paneled doors that conceal a bar and a storage area. Bunches of dried wheat and lavender line the mantel. The birch chairs and the pedestal table are from Sweden. Red stemware is Murano glass.

ABOVE: A 1920s nude portrait by Junient and an Impressionist-inspired oil are displayed in the master bedroom, which is warmed by a yellow wallcovering. The 19th-century birch chest of drawers was purchased in London. A butterfly pattern decorates the antique linens.





pool is concealed by high hedges put in by Joseph-Marie Lempicka-Pividal. "It's a great place to have breakfast," he notes.

The couple entertain friends often. "We play billiards and cards, and on occasion we've had as many as forty people for dinner," says the designer. "This is a warm and lively house," she adds, "and I take care that the garden has flowers in it all year round. This place gives us so much joy, so many of the things we need to keep us in balance." □

LEFT: The couple are joined by their daughters—from left, Elisa, Paulina and Lauren. Lempicka also designs a line of junior clothing.



OPPOSITE: The Lempickas travel often to Japan since her designs are sold there along with a line of her jewelry. They created a Japanese bedroom with objects from their visits. Iron hardware adorns the 19th-century *tansu* chest. Shades enclose the sleeping area.

ABOVE: The designer and her husband constructed a wide terrace of old paving slabs from a church to run along the rear of the house. "We built steps made of stone found in the south of France," says Lempicka. Gary, a collie, rests on the lawn beneath blue cedars.



Lilacs and bluebells add splashes of bright color to the path leading from the house to a nearby river, where the couple have a fishing hut. "We don't even eat the trout and the eels—they're just there," Lolita Lempicka says. "More functional than the fishing hut is the beautiful nineteenth-century greenhouse we restored. It keeps the tomatoes and orchids warm all year round."


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COOL SPACES

A Designers' Retreat on Fire Island
continued from page 123

black carpeting at the beach? What about the sand? In fact, it takes five minutes to vacuum, and ten minutes to pull the whole house together."

What looks simple is in fact perfect, and the furnishings were chosen as much for their formal rigor as for their comfort. The floor lamps are of their own design, as is the sofa that anchors the living area. There are two Bertoia lounge chairs from the fifties, with ottomans, and a garden version of the same chair on the patio. A "floating" table with a lab top is set off-center on a column bolted to the floor, "and we've spent a decade," says Bray, "waiting for someone to drop a Bunsen burner on it." Books and plants supply the warmth, although in Bray's bedroom he could not resist one playful "baroque" gesture: He draped a director's chair in red leather, like the doge's throne in a Venetian painting.

In the course of their tenure on Fire Island, the ocean has proved to be a much more restless redecorator than

"We covered the floors with black carpeting. Friends thought we were crazy—black carpeting at the beach?"

Bray or Schaible. They have been content to replace their exercise equipment with lounge chairs; to expand the library; to install a fireplace for rainy evenings; to repot their agapanthus. "Sometimes," says Schaible, "we flirt with the idea of redoing the interiors with natural woods and sisal carpeting, but then a guest lu[illegible] his glass of red wine and w[illegible] our minds." "It's refreshin[illegible] cludes Bray, "just to change th[illegible] —to buy the best new sheets and tow[illegible] els of the season."

The national debt should [illegible] stable. □

IN THE UMBRIAN HILLS

Toni Facella Sensi's Italian Villa
continued from page 141

opens out into the gardens. Beyond the winter dining room, adjacent to the living room, is a porch with a southern exposure. On warm evenings—at an altitude of sixteen hundred feet the Italian summer heat seldom lasts more than a couple of weeks—guests can relax under the ilexes or in the north terrace that in season serves as an outdoor living room. The woods offer pleasant walks, even two-hour hikes, since the estate covers seventy-four acres.

Inside, the stairwell leading to the upper floor is covered with pictures of dogs, and more dogs—in ceramic, glass, china, wood—decorate the top of the table on the landing. The two guest bedrooms, each with a handsome bath, are furnished simply: One has a canopied iron bed and walls covered with English fabrics. Both have a nineteenth-century aura, recalling an age when comfort had become an important consideration in the management of a household.

The master bedroom occupies a corner of the house, overlooking the forecourt on one side and, on the other, a jumble of flowers and vegetable beds in what Facella Sensi calls his *giardino del curato*, or "priest's garden." The Italian term is a reference to village pastors who allegedly keep disordered gardens where asters and cabbages grow in adjacent patches. It is the least composed of Facella Sensi's seven gardens, yet obviously very close to his heart (and to his eye when he rises from his Louis-Philippe sleigh bed in the morning).

No guest is allowed to leave without sampling a glass of the estate's own wine, a delicate white, ideally accompanied by a slice of the local salami. "This place is totally autonomous," Facella Sensi says with satisfaction. "Besides its own wine and [illegible] oil, his property also produces [illegible] and meat and eggs. There [illegible] complete with live- [illegible] ls. "It is the [illegible] f life," the [illegible] dogs reit-

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Modern French Silver
continued from page 159

contemporaries, the French school produced many fine silversmiths during the interwar years. Jean Tétard of Tétard Frères was among Puiforcat's closest rivals in terms of simple elegance. Christofle employed some of the best French silversmiths of the period—Jean Serrière, for example—and issued silver objects designed by artists such as Louis Süe and André Groult, better known for their furniture. Christofle also employed the distinguished Scandinavian silversmith Carl Christian Fjerdingstad, whose work was graceful and occasionally witty, as in the case of an apparently abstract sauceboat that becomes a swan when the spoon is in place. Other important companies in the field included Paul Bablet, M. Gallerey, Chapuis, Savary et Fils, Fouquet Lapar and Ercuis.

Equally at home in the areas of domestic silverware and of costume jewelry, Jean Desprès and Gérard Sandoz espoused the machine aesthetic that Puiforcat despised, and the otherwise clean lines of their table objects are sometimes interrupted by silver studs that stand in for rivets, giving the pieces an oddly dated look that has its own charm.

Alongside the work of these acknowledged masters, there is much fine French silver of the period that displays a clear grasp of the reductionist aims of the international modern style even though it is unsigned or else is identified with the names of little-known figures. The tradition of the silversmith's craft was very much alive in France between 1900 and World War II, and at the same time the claim of modernism on the imagination and the intellect was strong—stronger, perhaps, in Paris than anywhere else in the world. For a couple of decades the sheer luxe of haute bourgeois taste was gratifyingly wed to the aspirations of l'Esprit Nouveau, at least in the work of a handful of designers, among them gifted silversmiths who could distill Gallic taste at its most refined into a coffeepot or a cocktail shaker. □

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Theoni V. Aldredge
continued from page 201

do influence fashion more than anyone else." When the designer wore a man's shirt and dinner jacket to the Academy Awards ceremony, as the lone woman in a tux she attracted all the attention.

In everyday life, she dresses simply and for comfort, favoring muted colors. "I don't like colors wearing *me*," she explains. "Besides, when you work with actors, you have to dress quietly—a lot of stars resent it if you try to steal the show from them in the fitting room." And yes, she designs some of her own clothes. Her advice to the average woman is, "When in doubt, wear black—it's elegant and safe." Her favorite designer? "The one and only designer who ever was and will be is Coco Chanel. The woman is a classic. The rest are fads."

Theoni V. Aldredge is the self-styled vigilante of costume design—she polices her own shows. "I make the rounds once a week to see if any of the clothes I've made are wearing out," she confides, "or if somebody's wearing them the wrong way. I say things like, 'Where was your hat today?' But also, I like to visit my children, and they *are* my children—I'm dressing them, aren't I?"

There is a blue-and-white room in the guesthouse on the Aldredge property—a room in which every object is reconcilingly Greek—that Theoni regards as a dress rehearsal for the house she hopes to build someday; it reminds her of the house outside Athens that she grew up in. "My last house is going to look like my first house," she vows. "Mediterranean with two stories and a lot of curves, stucco or stone, Grecian white, with flowers and vines and vineyards, and near water, please. And with a tile roof like a Greek island house. Meanwhile," Aldredge sighs, looking out at, but also far beyond, a Westchester County scene in the deceptive light of twilight, "I can always paint this hill blue and make believe it's water—stretch a canvas across the mountain and draw some waves on it." □

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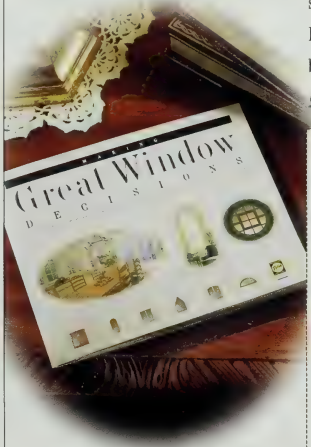
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A Rare Excursion Inside the Art Déco Realm of the Last Great Indian Palace
continued from page 154

plains Singh. "I don't think he was even that keen to move in—he led a very simple life. So my father then took over the responsibility of furnishing it." Sadly, the interiors were never completed. Umaid Singh died at the age of forty-three from peritonitis while on safari on the eve of India's independence in 1947. His son and heir, Hanwant Singh, the present maharaja's father, survived him only briefly. He was killed at the age of twenty-eight while piloting his own plane after victoriously contesting the first general elections of independent India in 1952.

Thus, at the age of four, Gaj Singh became the last maharaja of Jodhpur. His mother, Her Highness Rajmata Krishna Kumari, acted as regent during his education in England: at Cothill House, Eton and Christ Church, Oxford, where he studied politics, philosophy and economics. These subjects were useful to his future, although his own interest, paradoxically, tended to architecture and design.

In 1971 he returned to Jodhpur permanently, still the maharaja, but within months a constitutional amendment, the final act of the legislation initiated in 1947, stripped the maharajas of their status and sovereign rights. The allowance that previously had been paid in lieu of confiscated properties was now terminated. Although Singh could retain Umaid Bhawan as his personal residence, he had no means of supporting it. Even then, remembers his aunt Baiji, he rejected outright the idea of selling the palace. "He had the courage to say that what he had inherited he had no right to sell, divide or give away," she explains. "It belonged to Jodhpur."

Commercialization was inevitable, both in order to maintain Umaid Bhawan Palace and to retain its [illegible] staff, for whom Singh fel[illegible] responsible. Since then, h[illegible] scrupulously careful to m[illegible] palace productive withou[illegible] mising its character. He an[illegible] Maharani Hemlata Rajye, t[illegible] lant interest in its maintenance and remain the final authorities on all of its concerns. So thorough is the maharani's involvement that she is sometimes mistaken for a housekeeper, an impression that she never bothers to correct. Some of the unwitting guests are later surprised when they are invited to the family quarters and discover her identity. "She likes practical jokes," says Singh.

Entrance to the palace grounds is through wide, iron-barred gates that bear the family's coat of arms, and a broad circular drive sweeps to the pillared portico of the palace. Above the bronze entrance doors, brought from England, is the heraldic blazon—a medieval helmet and shield carved in sandstone and typical of the stylized and reduced ornamentation throughout. The portentous character of the exterior immediately dissolves beyond the inner doors of leaded glass, crowned with a sun-ray skylight. Art Déco's fundamental influence can be seen in the classically Greco-Roman entrance hall: white-marble floors edged with black and sand marble extending into an elegant oval hall, a wide marble double staircase rising majestically to the second story.

At the age of four, Gaj Singh became the last maharaja of Jodhpur.

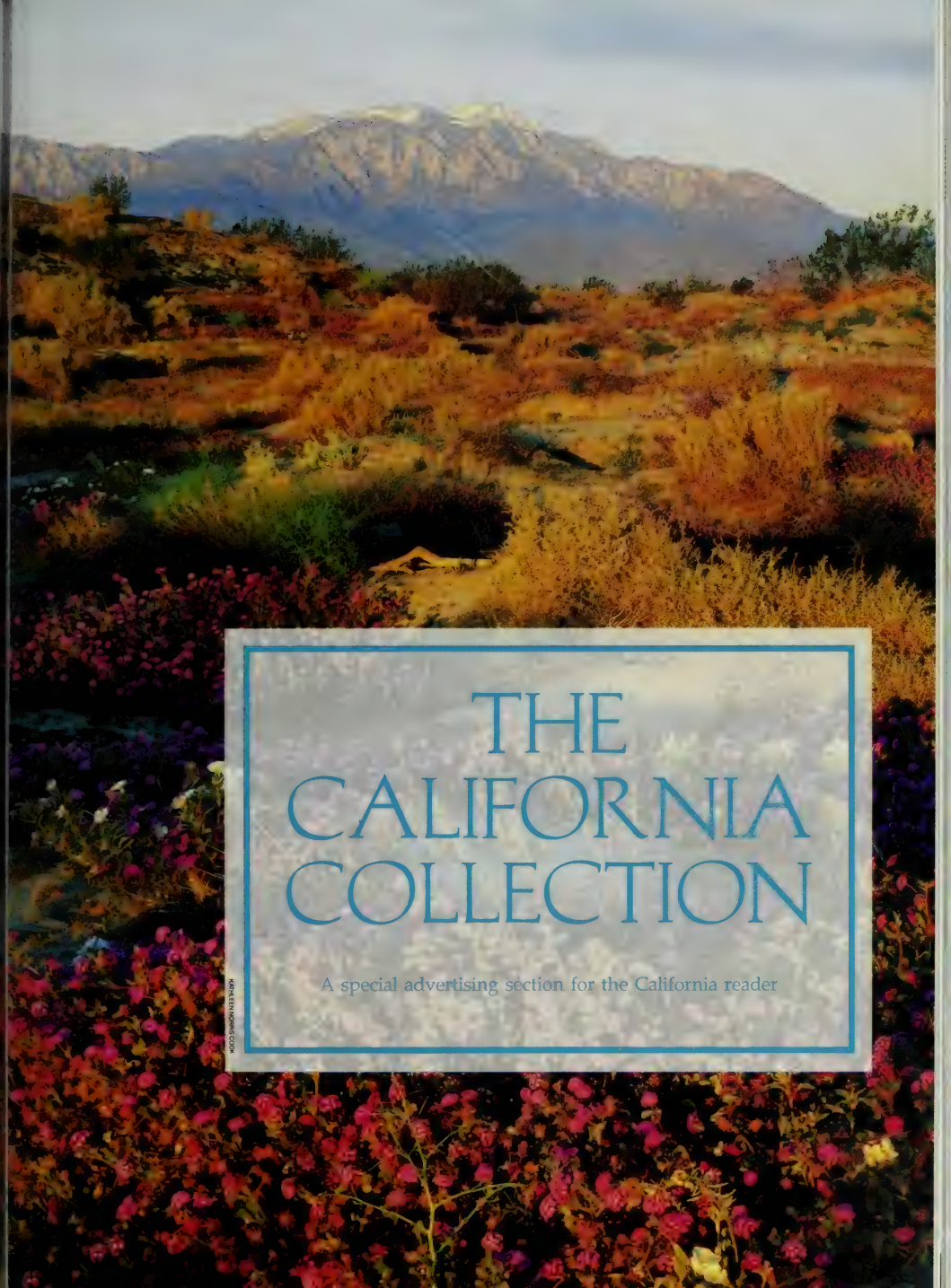
All the public rooms are on the ground floor. The grand reception rooms flank the entrance, each measuring almost one hundred feet by fifty feet. Their barrel-vaulted plaster ceilings, carved with a magnified snowflake motif that recurs on many of the principal ceilings, and sprung parquetry floors of Burmese teak (the [illegible]ood used throughout the palace) [illegible] designed for entertaining on a Herculean sc[illegible]e. "My grandfather [illegible]ntertained a [illegible]t," says Singh. "His Christmas parties were famous, especially during the war, when the Jodhpur Flying Club, which he founded, was used as a training facility, and we had many British and American airmen here. There would be a sit-down dinner for two thousand."

Singh still uses the rooms for formal occasions, though on a more modest scale. His Hindu birthday, which falls on a different date each year because it is linked to the lunar cycle, is the only time he holds what comes close to a formal durbar (court audience), when his relatives as well as the heads of the main noble families and other citizens come to the palace to greet him. On his Western birthday, January 13, he gives a garden party on the lawn. Religious festivals, such as Diwali and Holi, are also marked by appropriate receptions and celebrations.

Of the palace's dozen secondary reception rooms, half now house the museum, which incorporates the dramatic throne room lined with Norblin's murals based on the Hindu epic *Ramayana*. Beyond the rotunda, a wide pillared portico descends to the vast lawn and gardens, ablaze with fiery bougainvillea, and to the marble temple at the far end.

The guest suites are sited around two courtyard wings at each end of the building and include the suites once occupied by Singh and his wife. Uniquely, perhaps, within a single establishment, the interiors represent all stages of the Art Déco style. Each room reveals its own treasure: in one bath, a wall-size mirror etched with a double fountain; elsewhere, wall lights of frosted-glass pipettes caught at the ends with bands of chrome; furniture framed with white tubular Vitriolite; chrome hemispherical lamps casting fan-shaped glows on the walls; a peacock-shaped mirror reflecting the peacock mural opposite.

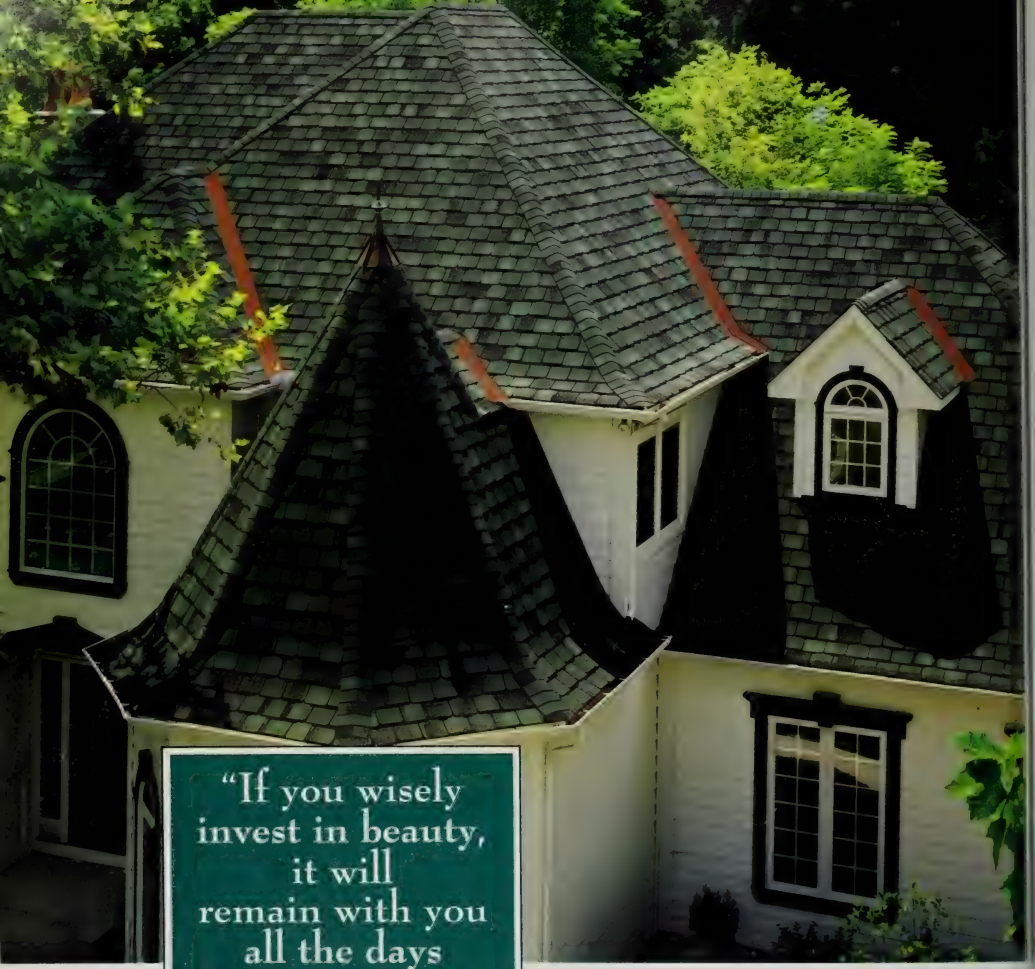
But it is in the two main first-floor suites, made for Umaid Singh and his wife, Maharani Badan Kanwar, where the style is at its most exemplary and



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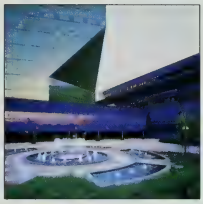







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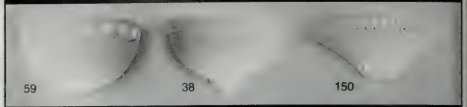


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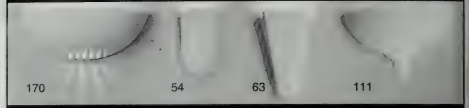


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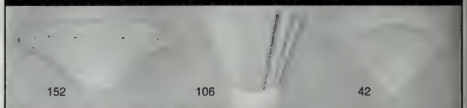
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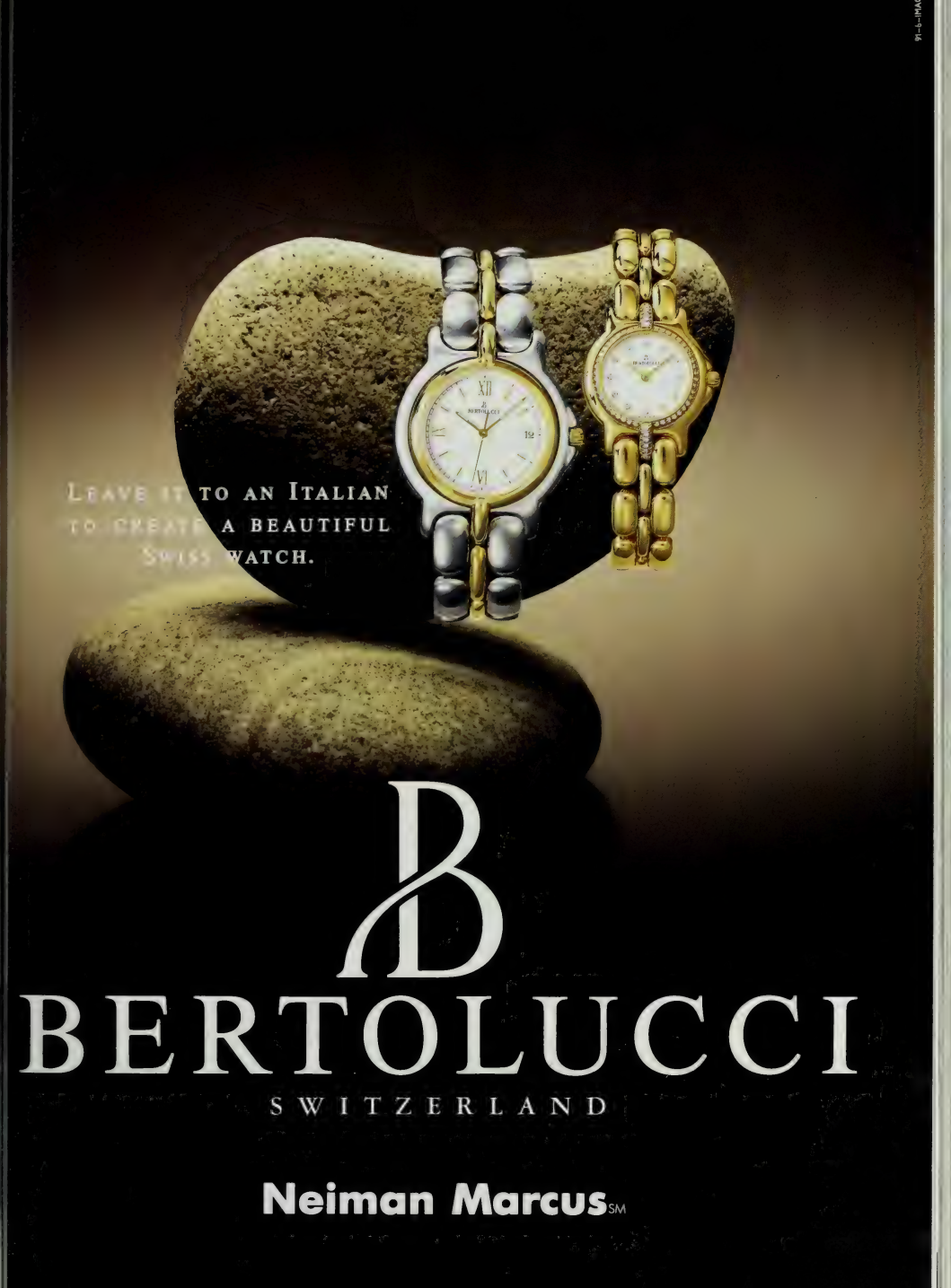
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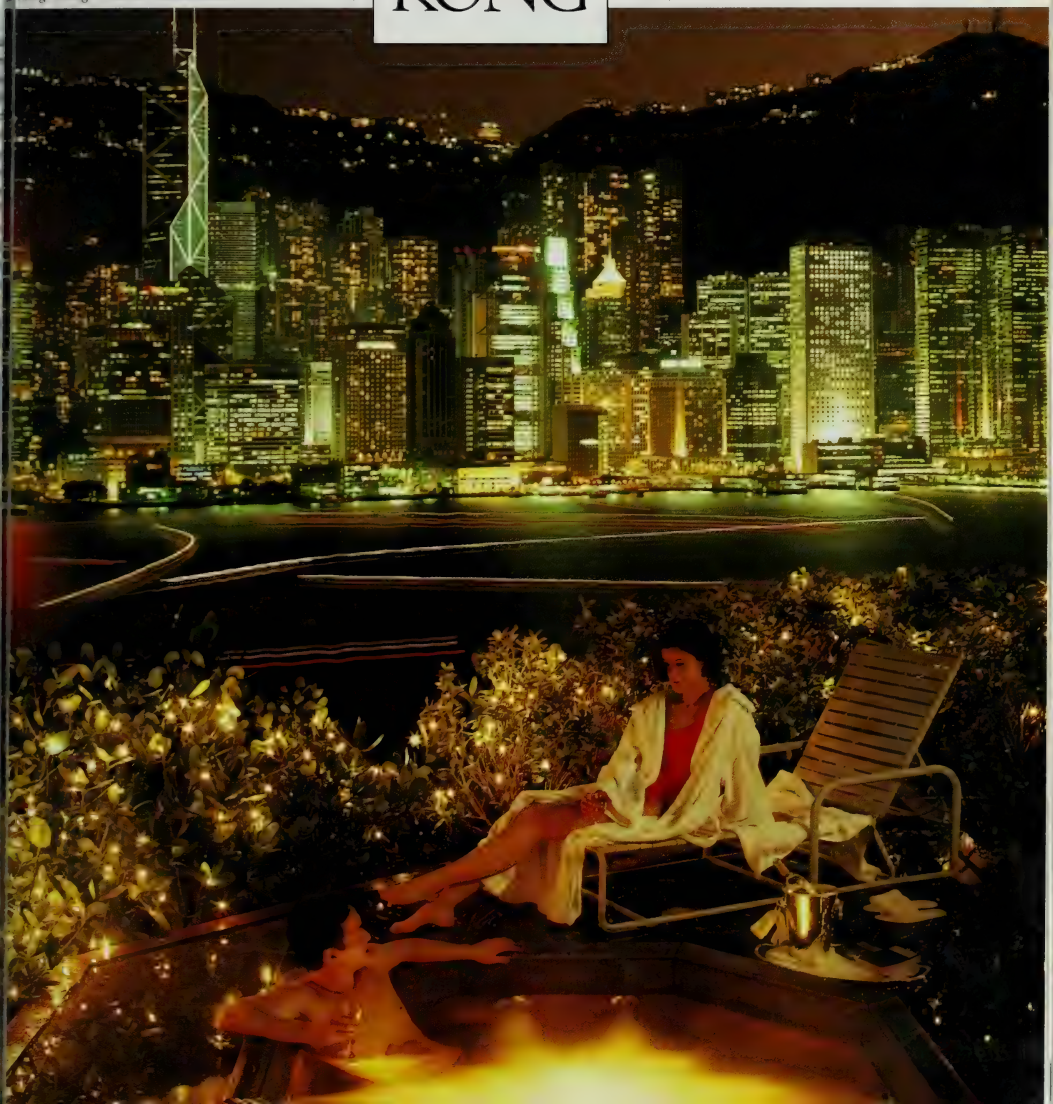
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continued from page 224

palatial. The suites are self-contained but linked by a large square marble lobby with a crystal fountain at its center. Both suites are massively proportioned, serving the Déco principles of light and space. All of the rooms, even the baths, open onto loggias, the linear landscape beyond seeming almost an extension of the aesthetics within.

Dark colors and solid forms emphasize the masculine character of Maharaja Umaid Singh's suite—from the gray-marble floors to the wooden doors with black molded architraves. The main sitting area, with its heavy Ruhlmann-inspired furniture upholstered in leopard-print fabric, is defined by black columns without capitals or bases and the curve of the enclosed bar. Three Norblin murals of warriors in battle add a note of conventional machismo. The occupant's royal status is represented by the stylized chrome eagles that appear on the door handles, the night tables and the bed's footboard. An enormous mirror arching to the ceiling provides an imposing backdrop.

In contrast, the suite of Maharani Badan Kanwar resounds with voluptuously curvilinear furniture and glittering chromium-plated and mirrored surfaces. But it is the bath that radiates the most heightened refinement. The octagonal room lined with black Belgian marble contains a tub carved from a single block of rose marble that rests on a marble dais at right angles to an arched mirror set into a gilt molding. The same molding appears on either side of the double doors, around the open marble shower and around the rose-marble basin carved into the shape of a shell.

In the black-carpeted bedroom, a carved dais carpeted in salmon pink holds the low, wide bed. Behind it hangs a Norblin painting on glass of a goddess astride a leaping tiger. "I remember as a child this room being my favorite," says Singh. "We used the bed as a trampoline."

When Singh had to remove to one part of the palace, he chose not these apartments, however, but those of the Vice-Regal Suite, directly opposite on the other side of the rotunda, covering the same space with rooms of similar proportions. "I like Déco, but it is restrictive in a way. It would have been necessary to change those suites for the sake of convenience, and that would have spoiled them. So I chose the other part of the palace because it had not been completed and therefore was more adaptable."

Singh describes the style of his private apartments as a "hotchpotch," an eclectic mix of the pieces brought from the family's other palaces when they had to be given up. Stylishly and imaginatively arranged by Singh and his wife, these rooms have a considered balance between formality and comfort. Furnished in classic Victorian Anglo-Indian style, they nonetheless subtly refer to Art Déco.

Although Singh clearly appreciates fine things, he is not a collector. "I've made a conscious decision not to collect because there is already too much here that needs to be sorted out," he says. "When that's been done, I intend to build on the Déco, and also acquire some Indian stone sculptures—something that's totally lacking here."

Singh's grandfather Maharaja Umaid Singh is credited with creating the modern city of Jodhpur.

Friends from India and abroad eagerly descend on Jodhpur, usually during the winter months, which are the best months for traveling in India. There are frequent dinner parties at Singh's apartment, to which important hotel guests might be invited. (Among those who have stayed there are Jacqueline Onassis, Dame Peggy Ashcroft, Oscar de la Renta, Carolyne Roehm, Peter O'Toole, Christopher Lee, Michael York and Mick Jagger.) Sometimes Singh holds parties across the city on the ramparts of Meherangarh Fort, spectacularly illuminated at night. Traditionally dressed *halberdiers* stand between the cannons, their pennants and the long tails of their multicolor turbans fanned gently by the warm night breeze. Cocktails are served, and while the barefoot guests recline on white mattresses and bolsters that have been placed on the ground, dancers in shimmering gilt saris perform to the sounds of the Langas musicians. After the dancing, the musicians move closer and sing their songs of the desert and its folklore.

At the end of the recital, Singh leads his guests to candlelit tables where local specialties prepared in old copper pots over open flames are served. The conversation at his table is animated and wide-ranging. Absorbed by someone's story, Singh abstractedly takes an offered cigarette, lights it, and after a few puffs, stares at it in alarm. "I don't know why I'm doing this," he says with a puzzled expression. "I don't smoke." Just after midnight, he rises and makes his farewells. The guests head back to Umaid Bhawan in Jeeps—the only vehicles that can negotiate the steep, sharp bends within the ancient fort. At its gate, they transfer to cars that will return them to the hotel.

The luminescent Umaid Bhawan Palace carves a dramatic silhouette in the night sky. "No matter how often I see this, it still takes my breath away," says one guest. "There's nothing else like it in the world." The observation brings to mind the criticism most often leveled against Lanchester's architecture in India: that unlike his contemporary Sir Edwin Lutyens, who designed the Viceroy's House, the presidential home in New Delhi, Lanchester never achieved a flawless integration of Hindu and European styles. At Umaid Bhawan, Lanchester's masterpiece, the censure becomes irrelevant. The palace belongs to neither Oriental nor Occidental tradition, but uniquely to Art Déco. □

Author Susan Crosland in London and the Cotswolds
continued from page 180

sume that happened to the Croslands. It did. "It was Tony's fault," she says.

She describes an arrival at Number 10 Downing Street in great detail because "it interests me, so I assume it would interest others," as she says. "The problem is that when you're there and the room is full of people, you can only see so much, so I asked Thérèse Lawson, who lived next door because her husband, Nigel Lawson, was then the chancellor of the exchequer, to go in and check my descriptions. Poor Thérèse, she did feel a little silly, and mumbled to the policeman on duty something about doing a guidebook. A cousin of mine did the same checking for me at the White House."

The social scene is correct too, and her books are practically a manual for all who would know the rules of official banquets: Converse with the person on one side during the first course, the person on the other during the second; do not speak to royalty until they speak to you; do not seat the president of France facing a portrait of the duke of Wellington. Of such niceties is diplomacy advanced.

As for the details of daily life in the higher ranks of politics, those are also accurate. "Constituents always used to ask me, 'What's it like to be a cabinet minister's wife?' " she says. "And my reply would be diffident, something about having the family car to myself now that Tony had an official car. 'But what's it *really* like?' they would say. To have complained would have seemed like whining, but in fact that official car became a tyrant. Between my own work and the children—and, I'm afraid, because of a psychological fault of my own—I was never ready when the car came to collect me in the evenings. I would look out the window and see the car sitting there like a reproach. In the novels I can be honest about the various stresses."

The scenes are right, the life is right, but are the characters also based on real people? She says no, but the guessing games continue, for there are certainly some recognizable lifestyles and haircuts among them. She will admit that characters are grounded in reality, but no more. "I may begin with someone's voice and mannerisms," she says, "but then they are changed almost beyond recognition. I often wake up in the middle of the night and see a character waggling its finger at me, saying, 'Oh no you don't. That's not the way I should be going.' They take on a life of their own.

"The great joy about creating a character rather than writing a profile is that in a novel you don't have to be fair, and you don't have to include the balancing characteristics," she says. "The characters can be as good or bad as I like. And it's the wicked ones I enjoy the most."

Crosland novels are a good steamy read, and her accuracy in other matters makes the question inevitable: Is this also based on personal experience? The emphatic no that she always gives to that question is credible rather than coy. Her conversation ra-

Still, a question remains: What's a nice girl from Baltimore doing writing books like these?

tions the details of her private life. Slips of the tongue are unlikely; slips of the pen are even more unlikely. She says, "The spicier scenes might be based on the experiences of a friend, or perhaps a personal encounter if it had been carried to its logical conclusion, but why should people assume that I do everything I put into my books? Ruth Rendell may write about a character poisoning her husband, but she doesn't do it. The biggest hurdle in writing fiction is putting aside the inhibition of caring whether people assume you have done everything you write about. Any journalist who can jump that barrier can write fiction."

Still, a question remains: What's a nice girl from Baltimore doing writing books like these?

"That," she says, "is a slight source of embarrassment in Baltimore. We choose not to discuss it. The more one has security and warmth from family, the greater the sense of responsibility, the greater the concern for their good opinion. I wouldn't have written these books if I were still living in Baltimore. On this side of the Atlantic the opinions of my family and my editor matter very much to me, but the opinions of friends are not so important."

Her family background is old Baltimore and very good journalists. Her father was Mark S. Watson, a defense columnist awarded the Pulitzer Prize and the Presidential Medal of Freedom. Her uncle was John W. Owens, editor-in-chief of *The Sun*, also winner of the Pulitzer Prize, and her godfather was Frank R. Kent, writer of a political column called "The Great Game of Politics."

With all that to live up to, one does not take up journalism lightly. She didn't. After graduating from Vassar she taught at the Baltimore Museum of Art, married a handsome Englishman who worked for *The Sun*, Patrick Skene Catling, and came with him when he was posted to London in the late fifties. The marriage was already on shaky ground when she met Anthony Crosland, and her life developed from there.

When she finally braved the world of journalism in 1960, it was because she needed the money. With no training other than a lifetime of being surrounded by journalists, she went to the editor of the *Sunday Express* and told a whopper, saying she was an experienced journalist but had left all her clips in Baltimore.

She got the job and earned enough money to support herself and her two daughters, was divorced and married Anthony Crosland in 1964.

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Susan Crosland in London and the Cotswolds
continued from page 226

That plunge into journalism was possible for her because she was living abroad. "London gave me anonymity," she says. "If I hadn't been any good at writing, nobody would need to know. I used my middle name and wrote as Susan Barnes, because I didn't want to be riding on my father's coattails, and Barnes was the only family name not already in use. After I married again I still wrote under that name, to make it clear to the person I was interviewing that I did not speak as the wife of Tony Crosland. It wasn't until after he died that I felt I could use my favorite name, Susan Crosland."

Now her daughters have grown—one lives in Los Angeles, the other in Athens—and life has taken on a pattern. She writes during the day, goes out in the evening, and explains to those who would marry her off again that after an entirely happy marriage she now prefers to live alone, to order her life exactly as she would have it, even decorate her rooms without consulting anyone else. She looks around her London flat. "Tony wouldn't have liked frills on the draperies, but then, this room is not designed for male occupants, nor for darling little children. It is designed for me."

The living room does her many favors. Visitors settle on the sofa and talk easily, prompted by her charm and the prettiness of the place. She curls up on her Nina Campbell–designed chair and the room frames her with blond colors—cream and pink and blue, the soft and slightly faded colors of yesterday.

But yesterday ends there. The Porsche is parked outside the door, still going strong and, what's more, paid for. The new novel is in the word processor. The plot has just fallen into place, and after an hour away from her characters she begins to fidget slightly, her old Baltimore good manners doing battle with her desire to admit that she would love to get back to work. This business of writing novels is still what she calls "a wonderful new adventure." □

Tea Master John McGee's Historic 17th-Century Farmhouse in Japan
continued from page 184

standards, the structure includes a *kinnin-guchi*, or separate entranceway, to receive nobility, which sets it apart from traditional farmhouses. The crosspieces on the thatched gate's roof are also symbols of status.

The interior possesses several architectural elements that suggest the Kawaharas' noble roots as well. Half of the structure adheres to Shoin-style architecture, reserved at that time for the warrior class. The master of the house would customarily receive guests in the front room, or *shoin-no-ma*, while the interior spaces were combined living/sleeping quarters that were set aside for family and intimate friends. Characterized by their small size, low ceilings and tatami-matted floors, these modest and refined rooms contrast brilliantly with the more relaxed, rural aspect of the house.

When McGee moved in, the farmhouselike part of the interior still had its original earthen floor. "By covering it with an oak floor, I was able to bring it into the design," he says. He also installed track lighting and found a silversmith's table, based on the original that Georg Jensen used in his studio, that would complement the curved wooden beams and quarter-moon-shaped *kamado*, or traditional Japanese stove, that dominates the room. Remarkable for its seamless blending of styles, cultures and eras, the room sets the aesthetic [illegible] the house.

[illegible] raised hearth area situated at the center of McGee's residence, however, that gives the entire structure a sense of continuity. The room's twenty-foot-high beam ceiling and sparse furnishings serve to link the rustic with the elegant throughout the house.

These alternating moods in the interior are echoed in the many gardens that surround the house with a protective wall of greenery. Each garden surprises the visitor with an unexpected jewel, be it a wisteria trellis or a prized three-hundred-and-fifty-year-old sasanqua tree (a member of the camellia family and the oldest one still living in Kyoto).

The prize among them, however, is the courtyard garden. McGee commissioned Marc Peter Keane, a Kyoto-based American landscape architect, to redesign the space, which was overgrown with weeds when he moved in. Keane uprooted them all, leaving a single bent maple as the centerpiece. His use of traditional materials—clay tiles, moss and stones—pays homage to the house's venerable history. "But there is a self-consciousness about the garden that is contemporary," Keane says.

"I wanted to build a contemplative garden, so I borrowed from the sea, which has always been a contemplative place for me," he adds. "The simple spiral of the moss and the rising and falling of the gravel are meant to evoke a subtle wavelike motion."

The interior possesses several elements that suggest noble roots. Half of the structure adheres to Shoin-style architecture, reserved at that time for the warrior class.

In the evenings the garden serves as a scenic setting for moon viewing, and it is an ideal spot for meditation during the day. "In Japan, everything has a front and a back, but what I like about this garden is that it is appealing from whatever angle you look at it," McGee says.

The same is unmistakably true of John McGee's house. □



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Contemporary Romantic Landscapes
continued from page 194

In almost all these works, a twilight aura of stillness and desolation prevails.

recorded, particularly in the United States, an immense Garden of Eden. Artists today who venture far from our roads, railway tracks and cities for their themes are like explorers of a lost world that can be excavated mostly in memory and in paintings of the last century.

This may be why so many recent landscape paintings, even when they include the most sharp-eyed observations of rock, bark and leaf, may seem more imaginary than real, as if nature were seen through a reducing glass. At times this compressed intensity is even literally the case, for artists such as Joan Nelson and Mark Innerst tend to portray nature on canvases and wood panels so small they can be held in one hand, precious relics of an otherworldly beauty.

An uncommon remoteness is also evident in many contemporary landscapes, as if one were a refugee from the blight of manmade cities and suburbs, from the space-time coordinates of modern history. April Gornik, for example, can transport us to what feels like the ends of the earth (are we in Newfoundland or Tierra del Fuego?), places where the final extremities of barren rock produce mysterious confrontations with a vast, immaterial world of cloud-filled skies. Again and again in these younger painters' visions of landscape, we are put on the brink of nothingness: the top of a mountain, the edge of a swamp, the obscurity of fog. It is characteristic too that many landscape painters today seem to be peering through veils, theatrical scrims that enhance the illusion of something more imagined than perceived.

In almost all these works, a twilight aura of stillness and desolation prevails, a suggestion that the artists are looking back at the history of American landscape and its painters. In fact, in some cases, we might almost be deceived into thinking we have found a lost painting by a nineteenth-century painter like John Kensett or Martin Johnson Heade. Yet far from being a naive return to the world of those earlier American artists who depicted the [illegible] almost supernatural sunlight on unpopulated stretches of unpolluted land, painters of the 1980s and 1990s belong to a postmodern world in which the historical past is revived in the form of visual quotations, as often as not witty and erudite. That the historical quotations of landscape painters today turn out to be charged with more melancholy than irony speaks volumes about our anxieties in the face of nature viewed in the present and future tense. □



Standard of Rest, Mark Innerst, 1992. Alkyd and acrylic on canvas; 26½" x 16½". Robert Rosenblum has compared the frames of Innerst's paintings to "venerable treasure chests in which the unique records of a vanishing experience were buried." Curt Marcus Gallery, New York.

Weaving in New Mexico

Santa Fe's Inn of the Anasazi has a great collection of rugs, according to Marjorie Shushan, who tracked down their maker—Irvin Trujillo, a seventh-generation Rio Grande weaver whose carpets are in the collections of the National Museum of American History in Washington, D.C., and the Museum of International Folk Art in Santa Fe. "I liked his patterns and the wool he wove the rugs with—it's soft enough for chairs," says Shushan, who commissioned Trujillo to weave the fabric for a set of dining chairs.

Trujillo, who learned to weave under his father's tutelage at the age of ten, now heads his own workshop of 16 weavers called **Centinela Traditional Arts** in Chimayo. Working mainly with organically dyed wools from the long-fleeced churro, a Spanish sheep brought to New Mexico in the 16th century, Centinela's weavers create area rugs, twill-woven *jerga*, flat-weave rugs that incorporate blanket designs, upholstery, draperies and blankets. The traditional weaving styles represented are the original Saltillo tapestry design (near right) from Mexico, the Rio Grande, the Chimayó and the Vallero (far right) of the second part of the 19th century. Centinela Traditional Arts, Route 76, Box 4, Centinela Ranch, Chimayo, NM 87522; 505-351-2180.



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COURTESY CENTINELA TRADITIONAL ARTS



COURTESY ALONSO ARTE

A Pre-Columbian Cache

Juan Montoya has found a cache of pre-Columbian art and sculpture and colonial antiques at the **Alonso Arte** gallery in Bogotá. Montoya recently bought clay figures dating from 1200 to 1500 from the Moskito region and 18th-century frames decorated with unusual carving. "An X shape was worked into the carving—it looks almost modern," Montoya says. "The X's were gold-leafed with mixed reds and blues showing through."

Montoya also admires owner Alonso Restrepo de Leon's pre-Columbian ceremonial Jama Coaque figures from Ecuador that date from 240 B.C. to A.D. 190, and tall, slender pots bearing intricate geometric designs from the southern region of Nariño in Colombia. The pots, called *anforas*, were made between 750 and 1500 and were recipients, or vessels, for liquids such as water. Smaller, roundish pots bearing the faces of humans also were used to carry water; they come from the north coast of Ecuador and were made around the same time as the *anforas*. Rounding out Alonso Arte's collection of pots (above) are ceramic funeral vessels from the San Agustín region that were made from 600 to 100 B.C. and given a shiny finish called *engobe*. Alonso Arte, Calle 85, no. 11–53, Int. 2, Santa Fé de Bogotá; 571-618-0072.

Turbulent Times

Melvin Dwork is fascinated by a new Manhattan gallery called **Turbulence**. Owned by Maurice Margolies, who also owns the nearby Metro Antiques, Turbulence juxtaposes contemporary paintings and sculpture with traditional art and furniture in an effort to break down the barriers that separate "pure" art from the decorative arts. The first exhibition at Turbulence combined Gothic sculptural figures and Baroque furniture with the works of Yang Jie-Chang, who assembles collages of rice paper, gauze and paint; Irina Ionesco, who composes Surrealist photographs; and Howard Meister, who creates surreal chairs as a form of sculpture. Turbulence, 812 Broadway, New York 10003; 212-598-9030.

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Caribbean Colonial

A four-poster bed seen in *Architectural Digest*'s Antiques feature on colonial furniture last July became the basis for a new line of furniture introduced in April at High Point by **Milling Road**, a division of Baker Furniture. The 18-piece collection includes a traditional four-poster made in St. Croix during the late 1700s, featuring double-twist posts with a stylized pineapple motif; a mahogany-and-cane planter's chair with extended arms; and an assortment of tables, a bachelor's chest and desks.

Dealer **Michael Connors**'s stock of colonial West Indian furniture, such as the original bed and a ca. 1830 eight-foot armoire with Neoclassical motifs, and pieces in the Whim Museum on St. Croix served as models for the Milling Road reproductions. Connors, who teaches courses in American furniture at the Metropolitan Museum of Art and New York University, only recently started seeking out colonial West Indian furniture for the antiques shop he has operated out of a SoHo loft for the past several years. "I shop from attics, basements and barns," he says. His latest finds include a ca. 1825 mahogany English officer's vanity table that folds into a case and was discovered on Montserrat and an English sectional settee, with the original webbing and horsehair, that had been on Antigua since the early 1800s. By appointment during the summer. Michael Connors, 150 Thompson St., New York 10012; 212-473-0377.

Stocking Up



COURTESY HUBERT DES FORGES

Within the last decade **Hubert Des Forges** has consolidated his interests in European kitchenware, china and decorative objects into a crowded shop (right) on the Upper East Side, where designers such as Bunny Williams and Victoria Hagan have found him to be an invaluable resource. In a room jammed with Baccarat crystal, Victorian opaline glass, mercury glass and tole lamp bases and pieces of majolica, Des Forges and his partner Oscar Moore dance to their own piper. "I buy by the look, not the period," says Des Forges, who often buys the entire stock of anything he sees that he likes. Recently it was a collection of gilt furniture made in Italy in the 1930s with structural elements in the form of ropes and tassels. Hubert Des Forges, 1193 Lexington Ave., New York 10028; 212-744-1857.



Notes from L.A.

The **Hotel Bel-Air** has spent the past year and a half quietly "freshening up" its rooms (above) in groups of eight or nine at a time so as not to inconvenience guests. "We kept the antiques and furniture and changed the draperies and carpets—we bought lots of needlepoint rugs," says general manager Frank Bowling. "We didn't want to change the look. We kept the individuality of each room because everyone who comes here on a regular basis has their favorite room. We want people to feel as though they're coming home." The make-over will be completed by September, by which time, Bowl[illegible] says, the hotel's new health club will also be operating . . . "W[illegible] match . . . fabrics, paint, swatches—on tile," say[illegible] **son Tile**. "We supply decorators with w[illegible] design." Glenn, who has a college degree in [illegible] ture, and brother Ken, a chemist, together [illegible] unique line of patinated metallic tiles (clay ti[illegible] brass, silver, stainless steel or pewter) and an[illegible]



COURTESY LIEF

crackle glaze. The handmade tiles and moldings are available through Country Floors, but the Masons sell overruns and "miscolors," where the tile is not the exact shade ordered by the client, directly to the public. Ken Mason Tile, 809 W. 15th St., Long Beach, CA 90813; 310-432-7574 . . . With a dwindling supply of Biedermeier leaving Europe for the U.S., **Lief**, which specializes in Scandinavian furniture made between 1820 and 1860, has introduced a small selection of reproduction chairs (above) and a dining table. The new furniture is made in Sweden, where they have the right birch—it's properly dried and the quality is [illegible] says owner Lief Aarestrup. He's also showing more 18th- [illegible] th-century country pine furniture as well as some con- [illegible] y pieces, all from Scandinavia. Lief, 8264 Melrose Ave., [illegible] 90046; 213-658-1100.

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In the Showrooms

Cy Mann, long a source for contemporary furniture, has moved from New York's D&D Building to a larger showroom on 63rd Street. The company has also renamed itself **Cy Mann International**, which means that its customary American designers, such as Baldinger Architectural Lighting, now coexist alongside international ones, such as Andrée Putman, Michael Graves and Cesar Pelli. In the new showroom is a clock created for a special exhibition by the French design team Garouste and Bonetti, furniture by Philippe Starck and contemporary lamps and stacking chairs from Italy. One imaginative piece is a Philippe Starck dining table with steel legs and frame that has a trompe-l'oeil top of polished glass resembling a tablecloth—the top folds at the edges and billows along the side. A floor lamp with a flat round base and spindly stem crowned by a pointed shade of gold-colored glass beads is by the Italian firm Leucos. Italian steel stacking chairs with attenuated legs and arms and an oval back panel come in natural steel or with a trompe-l'oeil maple surface. Carabao, an Italian collection of woven leather chairs, sofa and low table (above), is done in basket shapes with the texture of rattan and the supple quality of fine hides.



COURTESY CY MANN

A very different take on contemporary design comes from the Japanese fabric firm **Nuno** (right), which first appeared in New York about three years ago. The fabrics are sometimes metallic, sometimes thickly textured and almost sculptural—some of the woven ones are three-dimensional. Among the latest innovations at Nuno is a sheer, iridescent gray fabric called *Stainless Matt* (far right) that is literally a version of steel: iron, chrome and nickel are melted onto polyester, and the fabric comes in crushed, pleated and embossed forms. Cobweb-fine and chrome-bright, *Stainless Matt* has the dual endorsement of being acquired for the Museum of Modern Art's permanent collection and by Elizabeth Taylor for her own use. A slightly more traditional Nuno fabric is *Woven Structure* (below left), a black-and-white woven cotton in bold sweeps of white across black. A metallic speckled fabric called *Aluminum Lamé* has a companion striped fabric that alternates thin silvery stripes with transparent ones.



T S BERNTSEN

T S BERNTSEN

A new direction in a much more traditional idiom has been taken by **Christopher Norman**, who is now the American distributor for **Le Manach**. Long an open secret among designers but difficult of access, Le Manach, a French firm that makes hand-printed fabrics and handwoven silk brocades and draws on archival material going back to the 17th century, has sent Norman between 40 and 50 printed fabrics and a number of brocades to show. One design printed on cotton is *George Sand* (above left), which has a design in grisaille and white showing a slightly draped female with a wreath of vine leaves in her hair being chased by a miniature satyr holding a wine cup. Another formal design is *Les Lions* (above right). Chinoiserie brackets support leafy urns that are joined by garlands, with the design broken at intervals by either a stylized Oriental figure that supports the urn on his straw hat or by paired lions in profile. The background of the most appealing color combination is an unusual brick red with tones of dusty rose and tomato. Le Manach's palette in general tends to strong, deep tones of mustard, sage green, Wedgwood blue and brick red. Finally, the collection has many of the detailed floral prints that are particularly French and have been hard to find lately. *L'Ami Fritz* is a closely striped pattern with every fifth stripe or so filled with minutely detailed flowers, leaves, twigs or the occasional bird. In one combination, recurring colors are aubergine and rust, while in another combination the same stripes come in lavender and brick red.



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Expanding Out

Harry Hinson and Robert Bray are just two of the designers who lauded the opening last winter of James Hepner/Amy Perlin Antiques in Manhattan. Now Perlin is expanding her own Southampton shop (below), **Amy Perlin Antiques**, which she opened last summer—she



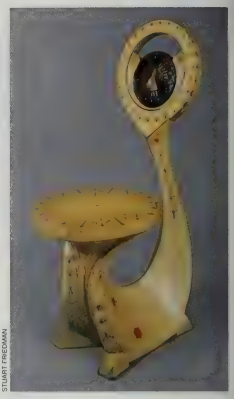
COURTESY AMY PERLIN

asked Benjamin Noriega-Ortiz, an architect formerly on the staff of John Saladino, to more than double the size of a small carriage house. Perlin's inventory is "classic with an eccentric edge," she explains. "I want to sell whatever I like." Specifically, that means 18th-century Italian lead urns, sculptural pieces, garden furniture, a zinc window surround from a Normandy château, a pair of 1860s French terra-cotta pug dogs with protuberant marble eyes, and columns: Ionic, Doric, Corinthian, wood, marble and metal. Amy Perlin Antiques, Poxybogue Lane, Montauk Highway, Bridgehampton, NY 11976; 516-537-2302.

Scaling Down

Antiques dealer **Barry Friedman** has made a conscious decision to scale his collection down to only "major 20th-century statements," says Jonathan Hallam, director of Friedman's gallery. "We wanted to revert to the business we had prior to 1987, when we were more private and had serious consideration from museums and private collectors." To do that, Friedman has moved to a new second-floor location in Manhattan—Hirschl and Adler Modern's former gallery.

Among Friedman's choice pieces are Carlo Bugatti's Cobra chair (right), made in 1902 and signed on the back of the top panel, the Lattenstuhl Bauhaus wood chair made in 1923 by Marcel Breuer before he started designing metal chairs and a Christopher Dresser terrine from 1880. "The focus is on objects and smaller pieces of furniture, like chairs and tables. Occasionally we might have cabinets or vitrines, but no large pieces," Hallam says. Friedman also shows artwork, his latest offering being a series of Constructivist drawings from the 1920s and 30s. Sharing space with Friedman on the second floor is the Houk Friedman photography gallery. Barry Friedman, 851 Madison Ave., New York 10021; 212-794-8950.



STUART FREEMAN

Designed for Reading

Regency Design: 1790–1840 (Harry N. Abrams, $150) is a fully illustrated look at Regency architecture, gardens, interiors and furniture by John Morley, the former director of the Royal Pavilion in Brighton and keeper of furniture and interior design at the Victoria and Albert . . . *Freer: A Legacy of Art* by Thomas Lawton and Linda Merrill (Harry N. Abrams, $49.50) examines the life of Charles Freer and the collection he donated to the Smithsonian. The book coincides with the reopening of the Freer Gallery and Whistler's Peacock Room after extensive renovation (*AD* M... 1993) . . . The Society of Architectural ... research ... *Buila* ... Th... Kathry... ford Univer... the first in a s... by-state pictorial ... explore the archi... itage of the U.S.

Chasing the Silver

Buccellati, A La Vieille Russie and Sotheby's Restoration all turn to one person for their silver restoration—**William Manfredi**. But Manfredi is a silver artisan in his own right, and such companies as Tiffany's, Shreve and Cartier have sold his ornamental one-of-a-kind pieces over the years. "As a historian, I'm particularly fond of his work because his pieces make references to traditional methods of design," says Christie's silver specialist and vice-president Jeanne Sloane, who has been following Manfredi's work for years. "His polar ice bucket is chased with scenes of polar animals and its feet are three seals. It uses the theme of the function of an object in the design, like 19th-century ice buckets decorated with icicles."

Manfredi's most recent work consists of a series of functional silver objects that incorporate natural forms. "They are extremely expressive," says Mario Buccellati. "His work is absolutely perfect in detail." Indeed, each blade of grass on Manfredi's silver grass cup (below) is chased to convey the texture of real grass. His sterling silver bird's-nest breadbasket looks genuine because Manfredi copied an abandoned bird's nest down to the number of branches. "I can't believe the amount of work a bird does to build a nest," he says. William Manfredi, 212-260-5591. □



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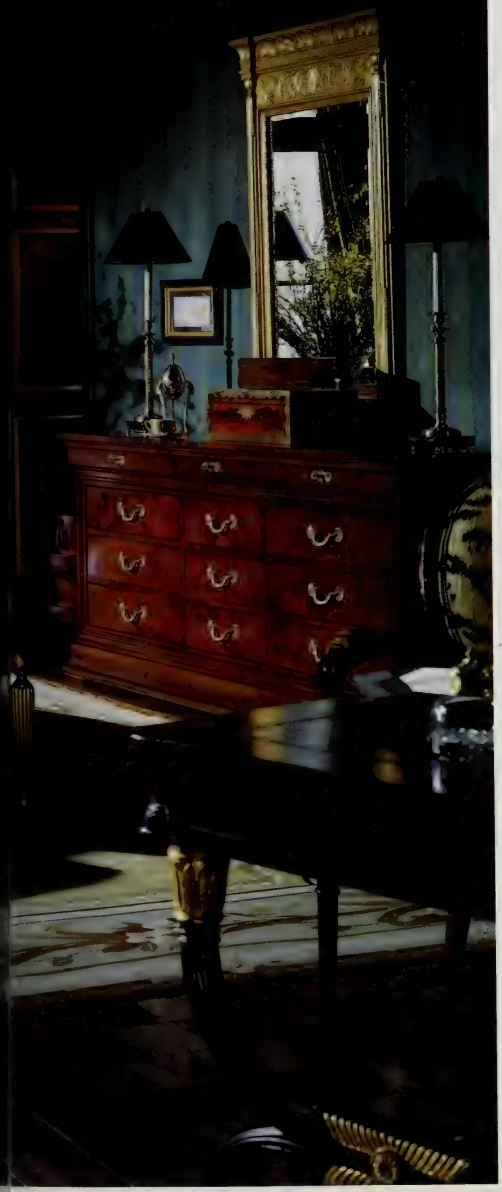
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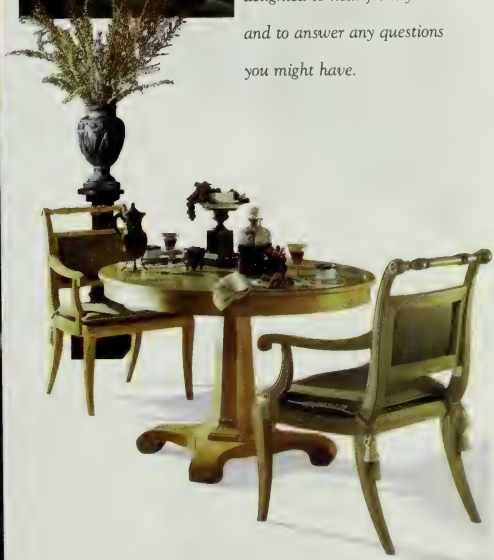
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COVER: The vacation house of John and Nancy Hauer, with its frontier façade, is nestled between two large rocks in the Utah canyonlands. Photography by Mary E. Nichols. See page 88.

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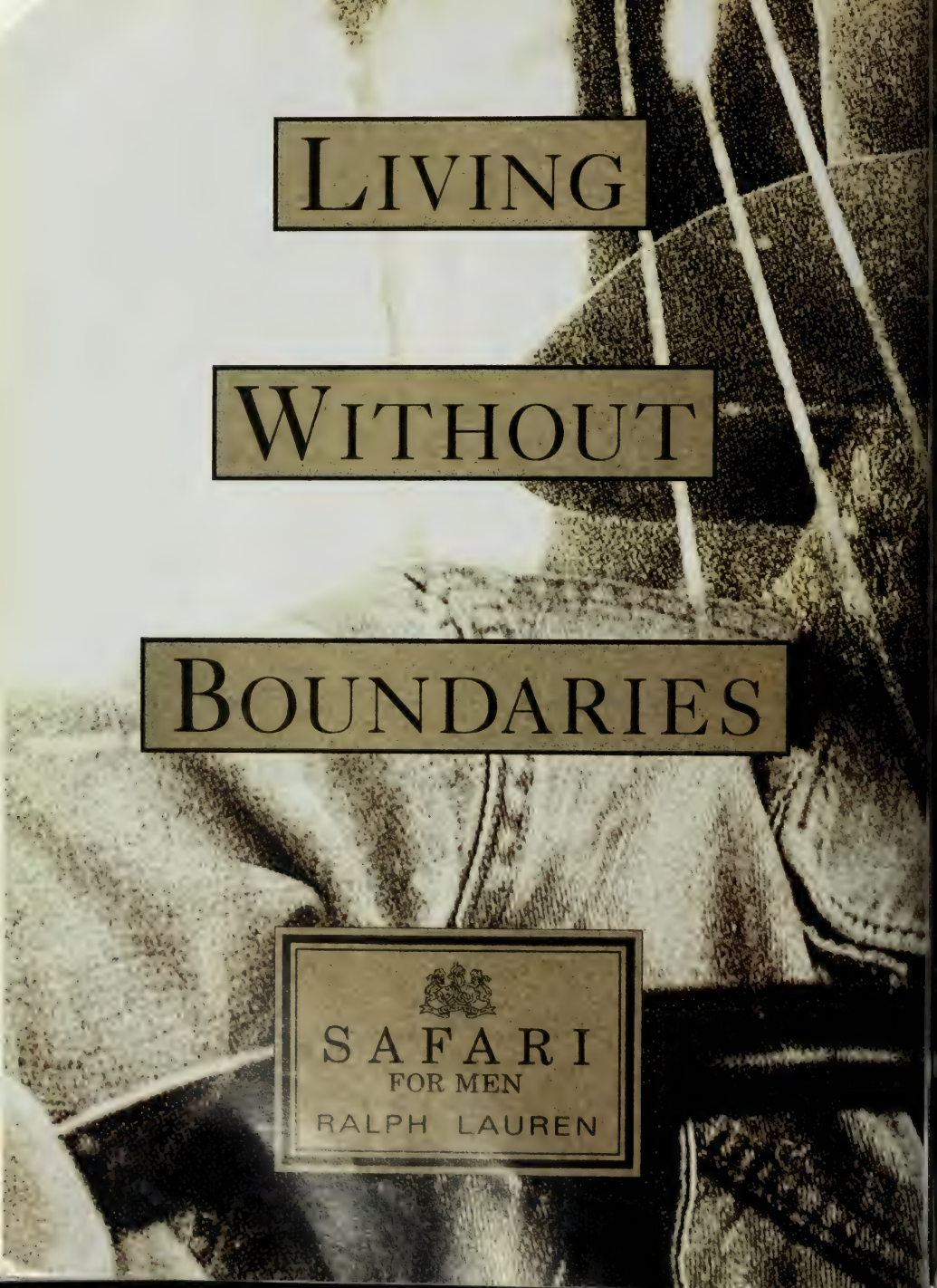
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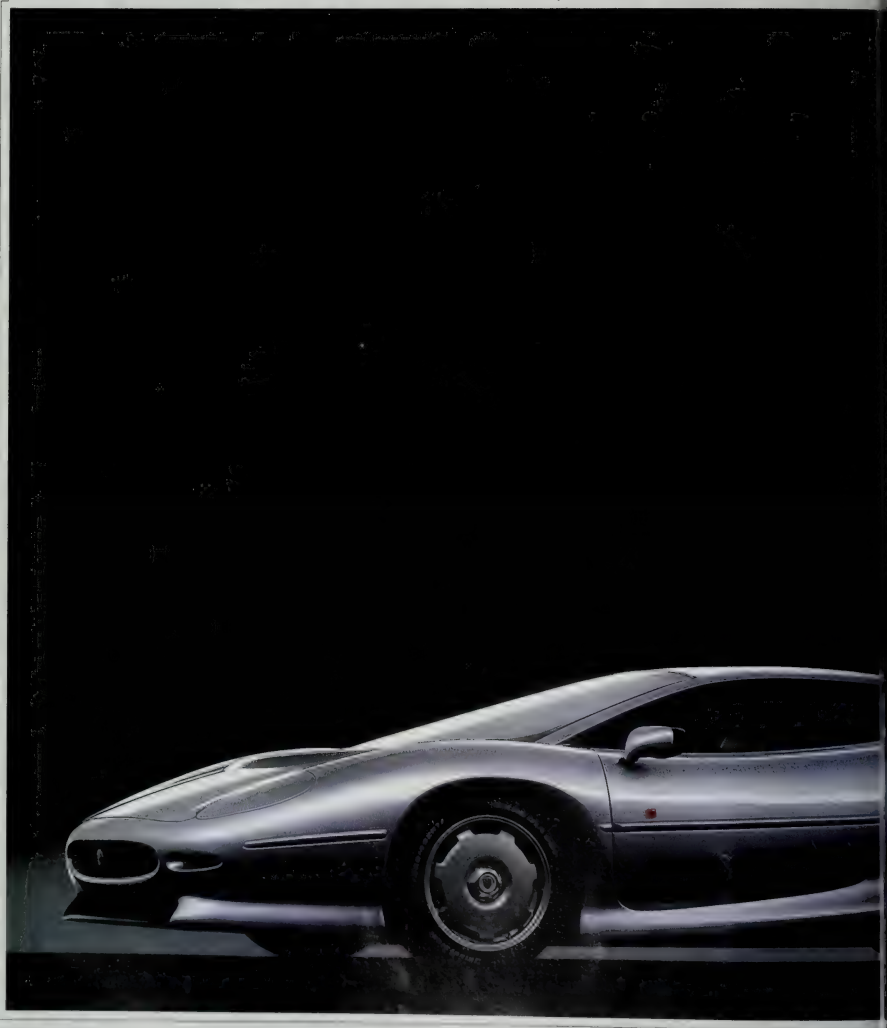
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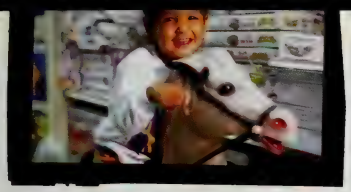




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LETTERS FROM READERS

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6300 Wilshire Boulevard, Los Angeles, California 90048.

I loved the Before and After photos in your February 1993 issue and hope to see more of them in the future. For those of us without a lot of imagination in such matters, it's inspiring to see what can be accomplished in remodeling and renovation by people with vision.

Margaret A. Graves
Chesterfield, Missouri

Just had to tell you how much I enjoyed the February 1993 Before and After issue! Not only is it interesting to see what the interior looked like initially compared with the way it turned out, but I understood the relationship between client and designer, saw what each side goes through and gained insight into how results are achieved. Giving readers a chance to see the how and why of interior design made this issue special.

Darlene Schmidt
Lancaster, Ohio

I've been a devoted reader of your magazine for many, many years, but I hate the Before and After features. The Before shots are too small and colorless to really see, and they detract from the After pictures. This is not a technical how-to journal.

Patricia O. Arvanitidis
Barrington, Rhode Island

"French Revolution in SoHo" (February 1993) is truly a Manhattan factory building transformed into a European masterpiece. Penny Drue Baird's desire to create a space as European as possible became a reality. Thank you for each month of beauty, art and design.

Steven M. Wright
Williamsport, Indiana

All of the February 1993 *Architectural Digest* was a pleasure. Brendan Gill's poignant story about the Seth Peterson Cottage (Historic Architecture) carried more than just architectural echoes. However, I found Juan Pablo Molyneux's answer to his lofty Manhattan penthouse problem ("Neoclassical Mandate in Manhattan") the clearest and most stimulating Before and After demonstration.

Virginia F. Wiltz
Long Beach, California

While I always relish *Architectural Digest*, I most enjoy the Before and After issues. This year's was terrific!

Jeff Addis
Riverside, California

Thank you for the excellent article about the Frank Lloyd Wright–designed Seth Peterson Cottage in Wisconsin. Brendan Gill was a perfect choice for writer, and Tony Soluri's pictures brought it all to life. The story certainly has had its impact on the life of the cottage. We have had over eighty telephone calls and letters so far because of the piece, coming from all over the United States. Two people said they "shrieked" when they read the cottage could be rented. Most gratifying to us is that giving people the opportunity to live in a Frank Lloyd Wright house has had the response we anticipated. Our guests have confirmed that there is a vast difference between going through a museum house and actually living in a work of art by Frank Lloyd Wright.

Audrey Laatsch
President
Seth Peterson Cottage Conservancy
Wisconsin Dells, Wisconsin

I am fifteen years old and in high school. I have been reading *Architectural Digest* for almost a year, and your magazine is my favorite. I am studying to be an architect, and it has helped me prepare. Congratulations on the February 1993 issue. The designers' fine work impressed me.

Brett Bashin
Northridge, California



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TERRY RHIS

Last March Clint Eastwood won two Academy Awards for Unforgiven, a film that reconfigured our ideas about what the western genre could be. Given his ability to breathe new life into a timeworn form, it's not surprising that Eastwood was able to work a similar alchemy on the Mission Ranch in Carmel, California, which we feature in our July issue. The 1850s farmhouse, set on a twenty-two-acre site with unmatched views of the Pacific and the Monterey coastline, needed help when he acquired it. Since then it's become something of a personal obsession ("I don't buy anything I don't love," he tells contributing writer Susan Cheever), and Eastwood has had the property meticulously restored, transforming it into one of the country's most scenic inns. It's taken a few years to bring the Mission Ranch in line with his vision of it. But then, as Clint Eastwood has proven, he's a very patient man.

Paige Rense *Editor-in-Chief*


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Dick Knecht

Between a Rock and a Hard Place in Utah

"We live in what I call the 'user-friendly' part of the Grand Canyon—geologically, it's the start of the canyon, and the land was shaped by the same erosional forces," says John Hauer of the landscape outside Moab, Utah, where he and his wife, Nancy, spend part of each year. Designer and architect Dick Knecht developed a concept for the house that incorporates natural rock formations as well as a frontier façade that recalls the area's more recent history as a western movie location. "People often come by and ask if they can have a tour of the film set," says Hauer. "One woman had trouble believing that we built it from scratch—she seemed convinced that we'd gotten the buildings from an old set. In fact, John Ford made several of his movies on this very spot—he said this area looks more like Texas than Texas does." *See page 88.*


MARY E. NICHOLS

Arturo and Jacqueline Peralta-Ramos

Millicent Rogers' New Mexico Legacy

On the plateau above Taos, New Mexico, oil heiress Millicent Rogers found the ideal outlet for her creative energies—her rambling adobe house, Turtlewalk. There, such personalities as Mabel Dodge Luhan, Clark Gable, Barbara Hutton, local artists and many others would visit Rogers, whom they would typically find wearing Navajo velvet tiered skirts, native American blouses and her ubiquitous silver bracelets and necklaces. Despite the glamour of her guests, her sons, Arturo and Paul Peralta-Ramos, remember Rogers as a relaxed, unpretentious hostess. "She was notorious for being late, even to her own parties, but she was a wonderful storyteller," says Paul. "She was also a born imitator, and she didn't hesitate to mimic her prominent friends," adds Arturo, who lives in the house with his wife, Jacqueline. The property is now called La Mancha Farms "because of my husband," explains Jackie Peralta-Ramos. "He looks like Don Quixote." *See page 98.*


MARY E. NICHOLS

Linda Chambless

An Urban Cowgirl's Ranch in Wyoming

"In Aspen, everybody was talking about skiing Jackson Hole, so I had to check it out, and I ended up falling in love with it," says Linda Chambless. A partner in Magni Design, Chambless was living in Los Angeles at the time. "I liked what I did in Los Angeles, but it wasn't easy to live there," she says. "Especially when I got a place in Wilson—it just got too hard to keep going back to L.A." With the help of her partner, James Magni, Chambless turned a modest ski shack into her full-time residence, complete with corral and stables for three cutting horses. When not indulging her dual passions of riding and skiing, Chambless still finds time to pursue a design career. She has already lined up a couple of jobs in the area. And, having recently completed a project in Pacific Palisades with Magni, she hasn't given up her Los Angeles ties. *See page 108.*

continued on page 22


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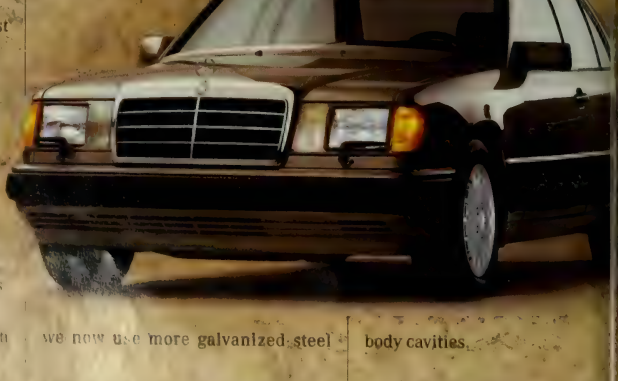
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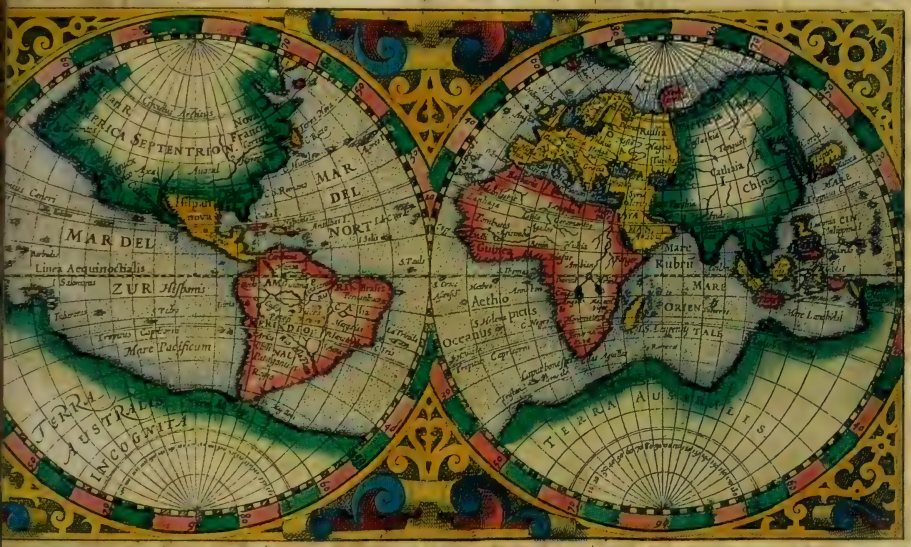
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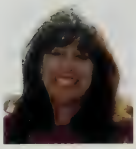
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continued from page 18



Donna Fields

Barn Raising in the Santa Ynez Valley

"When Ken and I decided we wanted to put up an old barn on our Santa Ynez property, we knew just where we'd find one," says interior designer, folk art collector and private dealer Donna Fields. "My husband and I spend a lot of time antiquing in New England, and we have many contacts there, so it was a natural place to look. It took a great deal of networking to find exactly what we wanted—it was always 'Well, talk to this person, talk to that person.' When we did find an unremodeled 1780 barn in New Hampshire, we knew it was perfect. With its huge spaces, it would act as a gallery for our collection and also blend into the rugged environment. After the pieces were shipped to California, the challenge was to reassemble them. The easiest part—standing up the frame—took three days. Although some modern technology was involved, I felt like I was watching a Shaker community barn raising." *See page 118.*



Mark Hampton

An Idaho Idyll

"I find that working in the West isn't really much different from working in other places," says New York–based Mark Hampton, who designed the interiors of the H. John Heinz III family's residence in Ketchum, Idaho. "Clients who want to retreat from urban cares, whether they are in the East or West, simply want an informal, comfortable but atmospheric setting to get away from it all. I think that's true whether I'm doing a farmhouse in Maine, a ranch in Texas or a mountain aerie in Colorado. As for the logistics of a design in a more remote area, organization is the key. After a while I acquired an intrinsic knowledge of the best way to ship things and what season to work in. Regardless of the location, however, the success of any interior comes down to the people. The late senator loved each aspect of putting their house together, and he was involved every step of the way. That's what makes a project." *See page 128.*



David Krajeski

On the Slopes of Deer Valley

"The Liemandt house in Park City was the first time we applied an all-out western rustic motif to one of our projects," says David Krajeski. "When I started in business we were mostly [illegible] antique/English pine/Southwest kind of look. But this is [illegible] doing." As a child, Krajeski would accompany his parents on visits to old California ghost towns. "I'm a frustrated cowboy," he admits. "I go horseback riding and horse packing in the Utah mountains every chance I get." Since completing the Liemandt residence, Krajeski and his interiors firm, Design Coalition, have received commissions to do four other Utah houses in the same vein. "Maybe the best part about working with this style is the opportunity to get my hands on some of the most phenomenal handcrafted pieces," he says. "A lot of the lodges' caretakers fill the long winter months by taking local materials and sculpting furniture. These guys are so isolated—they would just as soon chop down a tree and make a table, or twist branches into an amazing chair, as go into the city to buy something. The pieces have an authenticity you can't dismiss." *See page 136.*



Gregory and Diane Liemandt



Howard and Trina Feldman

Sedona Elevations

Trina Feldman, a native Wisconsinite living in New York, had wanted to settle west of the Rockies since her college days, when she was a student at the University of Colorado in Boulder. "I knew when I left school that I would someday live in the West," she says. "I just didn't know when or how." When she met her husband, Howard, "he was a dyed-in-the-wool easterner," she says. "You know, if it's not between Boston and Washington, D.C., it doesn't exist." But "events conspired," as Trina puts it, to cause the couple's eventual move. Vacationing in Arizona, she one day found herself seated in a little coal car in the old mining town of Jerome, looking across the valley and above the Mogollon Rim at the red rocks of Sedona. "I was thinking, Those rocks are *glowing*—this is truly the most beautiful view I've ever seen," she recalls. "The landscape was overpowering," Howard says. "Arizona was everything New York was not. Once I'd experienced it firsthand, moving here wasn't a terribly difficult decision to make." His only regret? "I haven't had a decent corned beef sandwich in a very long time." *See page 150.*



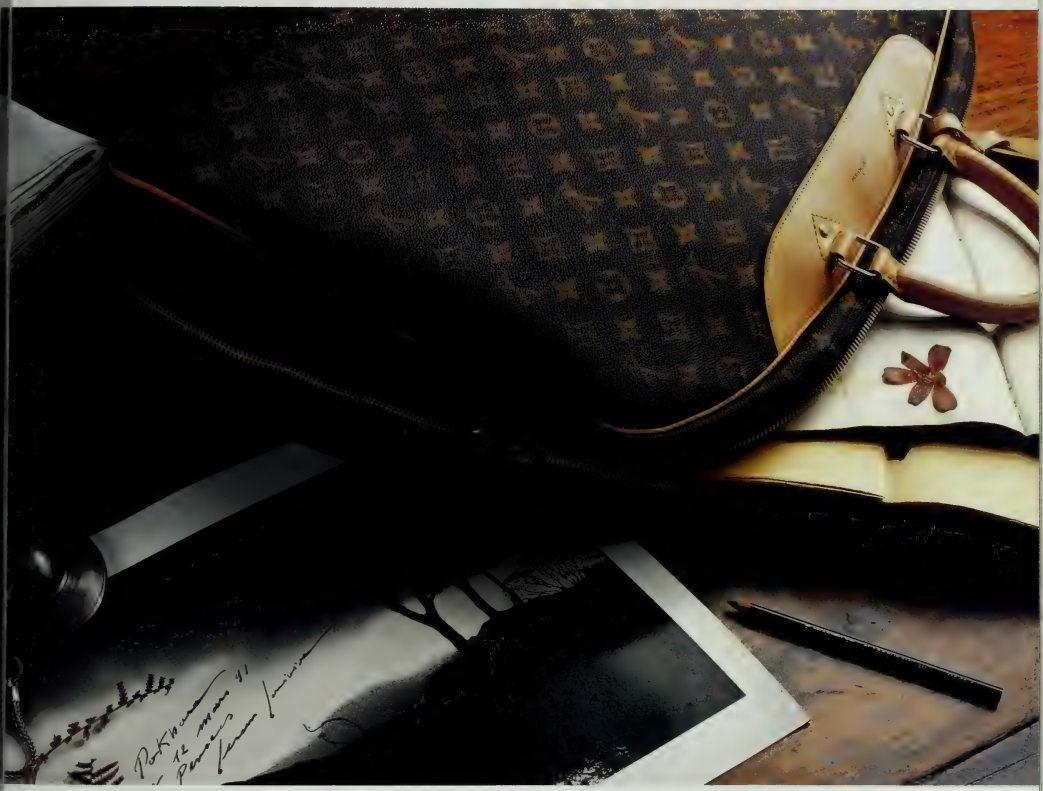
James Havard

James Havard in Santa Fe

Artist James Havard has been collecting native American artifacts for a long time. After traveling regularly to the Southwest for some fifteen years, he left his Manhattan loft and bought an adobe-style house in the hills above Santa Fe. The residence was formerly owned by a six-foot fashion model who had renovated the interiors—something that presented Havard with a few practical problems. The work island in the kitchen, for example, was uncomfortably

continued on page 26

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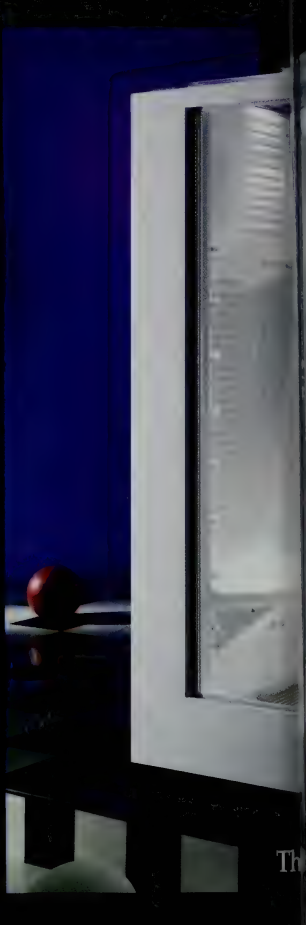
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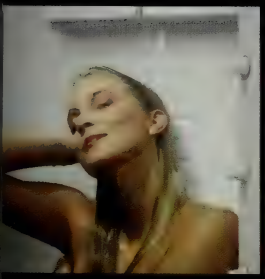
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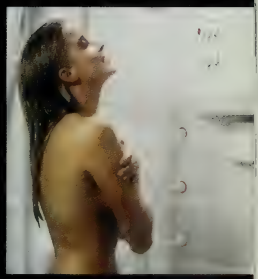
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Stimulating Hydromassage

continued from page 22

high, so Havard lowered it eight inches. "I'm slowly redoing the house, room by room," he says. He also expanded his collection. "I love folk art," he remarks. "I'm leaning more that way." Of a small painted cupboard in the study, he adds, "It's the only time I've seen hospital green and liked it." *See page 156.*



ROBERT RECK

Edmund Stevens, Jr.

A Low Profile for Montana

"On one hand, the Gund-Ream Ranch was an unusual sort of design for me to do, considering it's a sod-roofed house sunk into the rolling hills in Montana," says Lincoln, Massachusetts–based architect Edmund Stevens, Jr. "On the other hand, it was an easy direction for me to go in because I've always been concerned that a house be compatible with its surroundings. That was certainly true in Montana. Not only was I thinking of the sod-roofed houses around Dillon that were built by the pioneers, I was also inspired by the way native Americans created their lean-tos with log poles covered with dirt. It seems like an easy thing to do, to just spread out prairie grasses on a roof—but the challenge is figuring out how to make all the materials stay in place and not slide right off!" *See page 174.*



ROBERT RECK ROBERT RECK

Doug and Lynne Seus

The Wild, Wild West

"Doug Seus has an almost mystical relationship with that animal," says interior designer Mimi London, describing the profound connection that exists between Seus and Bart, the grizzly known by many as the star of the film *The Bear* and also as the inspiration for the foundation Vital Ground. "He's not at all a circus animal—in fact, the Seuses got him when he was a six-pound cub, and he lived in their house until he weighed three hundred pounds," explains London, an active member of the foundation. Created in 1991 by Doug Seus and his wife, Lynne, Vital Ground buys parcels of land that are in danger of becoming barriers to the grizzly bears'—and other animals'—migratory patterns. Neglected by the original architects of wilderness policy, these lands also tend to be attractive to loggers, hunters and developers. The foundation is concentrating on roughly fifty thousand acres in the northern Continental Divide and expects to spend $30 million. "It's the cost of one big-budget Hollywood movie," says Lynne Seus. "If you could put it back together, this land could become another national park—it's a part of the earth that is still whole, still there." *See page 180.* □



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Sultanabad (partial view) 15′ x 11′ circa 1860



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Ziegler (partial view) 18′ 2″ x 14″ circa 1890



Bessarabian 11′ x 9′ 1″ circa 1850



Tabriz (partial view) 16′ 8″ x 10′ 10″ circa 1880

SUSAN MARY ALSOP is a historian and an *Architectural Digest* contributing writer. Her books include *Yankees at the Court*, *The Congress Dances* and *Letters to Marietta*.

STEVEN M. L. ARONSON, an *Architectural Digest* contributing writer, is the author of *Hype* and the coauthor of *Savage Grace*. He is now writing *Class Act: The Life of Leland Hayward*, to be published by Doubleday.

IRENE BORGER, a journalist, was the recipient of the 1992–93 California Arts Council grant in literature. She founded and teaches the writers' workshop at AIDS Project Los Angeles, where she is an artist-in-residence.

JOAN CHATFIELD-TAYLOR, a frequent contributor to *Architectural Digest*, lives in San Francisco.

CHRISTOPHER FINCH is the author of *American Watercolors*, *Twentieth-Century Watercolors* and *Nineteenth-Century Watercolors*, published by Abbeville. His latest book, *Highways to Heaven: The Auto Biography of America*, was published by HarperCollins last summer.

ELIZABETH CLAIR FLOOD, a freelance writer, is the author of *Cowboy High Style: Thomas Molesworth to the New West*.

MICHAEL FRANK edited and wrote the introduction to the book of screenplays *Hud*, *Norma Rae*, *and The Long, Hot Summer*. His essays and articles have appeared in *The New York Times*, the *Los Angeles Times* and *Antaeus*.

BRENDAN GILL, an *Architectural Digest* contributing writer, is the author of *Here at The New Yorker*, *Happy Times*, *Many Masks* and *A New York Life: Of Friends and Others*. He is chairman emeritus of the New York Landmarks Conservancy and the Institute for Contemporary Art.

BARBARA KINGSOLVER'S novels include *The Bean Trees*, *Homeland* and *Animal Dreams*. Her new book, *Pigs in Heaven*, is being published by HarperCollins this month.

VERLYN KLINKENBORG is an assistant professor of English at Harvard and the author of *Making Hay* and *The Last Fine Time*. He is currently writing a book about doctors who practice among native Americans.

RAMSON LOMATEWAMA, a writer, poet and cultural anthropologist, is a freelance consultant for the Smithsonian Institution, the Field Museum of Natural History and The Heard Museum. He is working on a book about The Heard Museum's kachina doll collection.

ROGER MORRIS, a nonfiction writer based in Santa Fe, received the 1990 National Book Award Silver Medal for the first of three volumes of his biography of Richard Nixon. He is now writing *Promises of Change: The Fateful First Days of the Clinton Presidency*, to be published by Holt this winter.

JEFFREY SIMPSON is an *Architectural Digest* contributing editor and the author of *The Way Life Was*, *The American Family* and *The Hudson River 1850–1918*.

WALLACE STEGNER, who died in April, won a Pulitzer Prize for *Angle of Repose* and a National Book Award for *The Spectator Bird*. His other books include *The Big Rock Candy Mountain*, *Crossing to Safety*, *The American West as Living Space* and *Where the Bluebird Sings to the Lemonade Springs*.

JUDITH THURMAN, an *Architectural Digest* contributing writer, is the author of *Isak Dinesen: The Life of a Storyteller*, which won a National Book Award. She is writing a biography of Colette for Knopf.

MICHAEL WEBB writes on architecture and is working on a book about architects' houses for the National Trust. His most recent book is *The City Square*.

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The Politics and Pleasures of Managing a Western Landscape

By Judith Thurman



Since he first acquired land in Utah, Robert Redford has sought to balance limited development of the wilderness with its preservation. "My interest in *Out of Africa*—in the character I played and in the book—was the notion that we don't really own anything in nature, that we're only passing through."

Redford considers Sundance "a working paradox that needs constant adjustment."

WHEN YOU SAVE A LIFE, goes the old saying, you're responsible for it. "That's true in spades when you've saved a place," says Robert Redford. "I bought Sundance to preserve it, and I found myself, like preservationists everywhere, in the development game. The only way to protect nature is to manage it like a business—in fact, to *make* it a business and devote your life to it. And that was the last thing in the world I wanted to do. I've heard Sundance described as my [illegible]-la.' " He tilts his chair back and laughs. "It's been a nightmare."

More than thirty years have passed since a working-class college boy from Los Angeles, who wasn't yet "Redford," first camped out in the mountains above Provo, which weren't yet "Sundance," the Utah ski resort and arts community he founded beginning in 1969 (see *Architectural Digest*, June 1992). "I saw the landscape pretty much as the first settlers did, and it was paradise. Much later—I'd begun acting on television—I bought two acres and built a house on them. In winter you only had access by snowshoe, and I made the trek alone because my kids weren't walking yet. When the first snowmobiles came on the market I got one—it meant I could bring my family up for Christmas. It took me five trips to install us: two for the luggage, then the groceries, then the firewood and finally the kids. Our life here in those days was very simple. There was no phone. We melted snow for water. We had to keep the fire going or we'd freeze. You know why it was such an idyll? Because of its hardships." He looks around his well-upholstered office, humming with faxes and steam heat, and laughs some more. "Ease corrupts you, and it's so hard to resist."

By now, Redford is as famous for his resistance—his activism—as he is for his movies. He has been an aggressive champion of the environment, and not only from on high. He is as informed on the subject of water service districts and sewer systems as he is on the politics of energy in the West. "Nostalgia is futile. I'm impatient with the armchair romantics who content themselves with the Ralph Lauren version of the Old West. And I'm impatient too with a certain kind of idealism. It doesn't do any good to take the high moral ground with people who feel their livelihoods are at stake. They need a financial incentive. The African wildlife preservationists have arrived at the same conclusion. They have to give the farmers an incentive to protect the game, and tourism is that incentive. The same is true here of the wilderness. I would have loved to leave Sun-

continued on page 34

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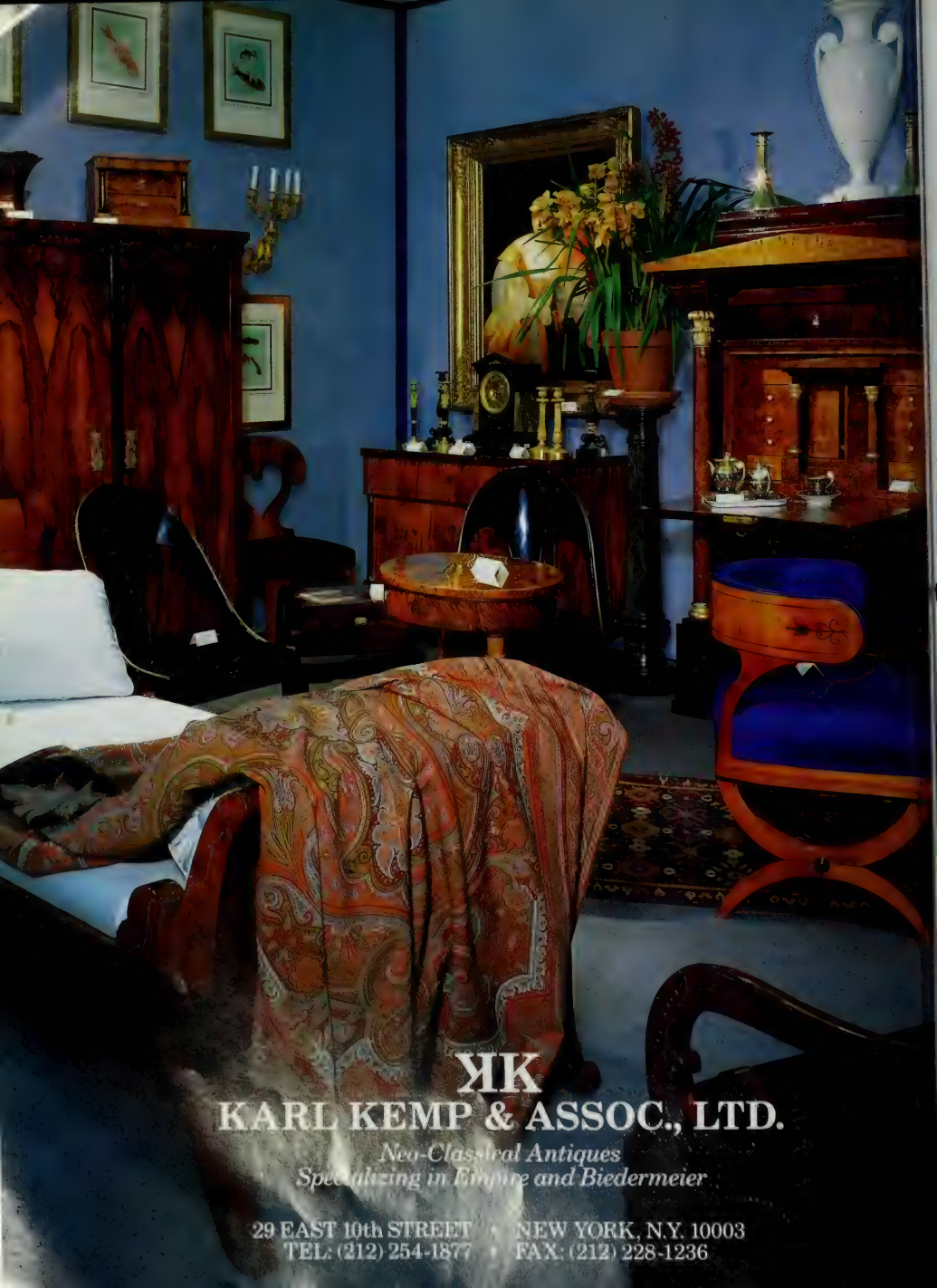
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The Politics and Pleasures of Managing a Western Landscape
continued from page 30

dance the way I found it, and the way it looked a hundred years ago, but that was impossible—there are no more private nature preserves. We've tried to strike a balance between guarded development and realistic preservation, and to some extent, though I don't like it, it means putting nature under a bell jar. The struggle is to accept the new terms that overpopulation and overcorporatization have imposed on us."

Redford's engagement with Sundance and with his unfinished and unfinishable work there is in many ways that of a parent's commitment to a child. "It takes constant vigilance and a sense of humor. Disappointment is a trap. It sometimes reminds me of how I felt when I sent my kids out into the wilderness for a day to experience solitude and I discovered that they had managed to sneak down to Provo and were watching television at their grandparents'. You can't look away too long, or someone will stick his finger into a socket. And you try not to take the setbacks personally, but it's hard not to." Redford doesn't like to quantify his success or failure any more than a parent would, but he considers Sundance "a working paradox that needs constant adjustment." Sometimes, though, the fatigue gets to him: "When you try to change the way people live—or worse, the way they think . . ." He doesn't finish the sentence.

Redford's experience at Sundance has, however, given him some excellent off-season training for the rigors of the film business. What some people imagine as glamour is for him, as an independent producer and director, a sense of embattlement. "By the time you finish with the budget, the lawyers, the agents, the managers, the publicists, the funding mechanisms and the partnership deals, you're so exhausted and overwhelmed that you almost don't have the energy to make the picture." It took him years to produce the 1992 film *A River Runs Through It*, and the studios "wouldn't touch it," he says. "They told me it was a fishing movie." He has always identified with —and has often played—the upstarts, the mavericks and the underdogs, and he sees himself as a David standing up to Hollywood's Goliath. The Sundance Institute nurtures the kind of creative lab work in the arts and ensemble filmmaking that don't attract commercial backing, and the Sundance Film Festival, which is now "the biggest market for independent film in the world," was conceived as an alternative to the mainstream, he explains. "Hollywood," Redford notes dryly, "only pays attention to a film when it crosses the line to profit. The success of the festival has been a threat to that kind of corporate thinking."

As an actor, Redford has always been one of our most reluctant romantic idols. He has a strange flair for playing charlatans, probably because he is such a devoted student of the authentic. He loved the West long before he became a movie star, but the corrosive experience of celebrity —the lust of strangers, their envy, the loss of privacy—has only deepened his feeling of solidarity with a wilderness that others want to develop and possess. "Look closely at my film career," he suggests. "Nature keeps showing up, but what I've really been obsessed with is the concept of the Pyrrhic victory. *The Candidate* is a good example." The hero of that film, who turns out not to be one, is an idealistic young lawyer fighting the developers and the agribusinessmen—the establishment. He agrees to run for the Senate only because he's assured by his promoters that he'll lose the race. He has one objective: the freedom to speak out with no constraints about the misuse of resources, the hypocrisy of politicians and the exploitation of the environment by special interests. But he's seduced by his own success, his own rhetoric and charisma. "The paradox of that film," observes Redford, "is one that I've come back to on and off the screen throughout my career. Development for its own sake is just another form of winning for its own sake. America sets too much store in blood and trophies."

He loved the West long before he became a movie star.

Sundance has been Redford's "personal Pyrrhic victory," and recalling his battles puts him, like an old warrior, in a mood of cheerful, even elegiac, belligerence. To Redford, the real estate developers have been the real villains, although he feels a special bitterness toward the opportunists on both coasts who, he says, "attached themselves to me like barnacles, paid lip service to the concept of an area without development, and the minute my back was turned, went about quietly buying up the land." Then there are the locals. "They have a long history of xenophobia, and they see me as an outsider—a movie star with a ski resort. We've never had any local funds, which has its upside: We've had to do things slowly, and by hand, and that has proved to be a valuable asset in the long run. But the jealousy, the intrigue, the pettiness and the resentment factor have been tremendous. I started a water district, which we needed desperately, and proposed a conservation plan. Not wanting to be lordly, I turned it over to a democratic board, which then threw every cog it could find into the process. So much," he says with a smile, "for trying to please everyone."

In his other lives—as an artist and an athlete—Redford would agree that downhill skiing has some great truths to teach, particularly for someone with an uphill personality. First, you must want to let go of the mountain. "Point your skis into the fall

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The Politics and Pleasures of Managing a Western Landscape
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line," they tell you, which means that in order to turn, to control your speed and your course, you have to surrender, absolutely, to gravity.

Grace on skis is a balance of surrender and control, which—with practice—the mind (though not the muscles) ceases to experience as tension. The narrator of *A River Runs Through It* makes the same observation in another context: "My father was very sure about certain matters pertaining to the universe. To him, all good things, trout as well as eternal salvation, came by grace and grace comes by art, and art does not come easy."

When the state of grace eludes Redford in the art business or in the nature business, he does what he used to do in the old days. If it's the winter, he puts on his cross-country skis and goes out alone. If it's the summer, he saddles a horse and takes a *Washington Post* delivery bag to collect wildflowers. "I especially love the hour just before sunset. There's a sliver of moon; a bird lands on a branch and flies off again. You see the lights of Sundance below you, then you round the bend and there's nothing—no civilization, just the darkening mountains. Those ephemeral moments have a great resonance."

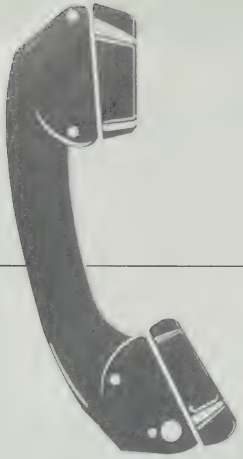
There are certain moments in history that share the same resonance, and that offer a glimpse of a world—a view—about to vanish, and those are the ones that interest Redford as a director. His next film, he says, will be a "character study" about the quiz show scandals of the 1950s. "It's a story about an end of innocence in our society. We ceased to believe that what we saw on television was the truth." *A River Runs Through It* was set in a very different period—the Montana of the 1920s—but it too was about a loss of innocence. "The era of the handmade was ending, the era of faith. Rural outposts like Missoula were paving their streets and installing electricity. The expanding population was pushing back the wilderness." And if you define the American frontier as the place where purity begins to show the first faint signs of corruption, you can situate Redford's sense of home as an artist.

The ski lift at Sundance now runs all year, and in summer it brings hikers and bikers to the top of Redford's mountain. The view they find there is the most tangible result of, and reward for, his years of struggle. There are no condos and no parking lots, no power lines and no highways. Beyond the precipice lies a vast blue wilderness, an endless valley, and in the distance, a silver lake so luminous it looks molten. There are supposed to be no atheists in a foxhole, and at the other extreme, there are surely none on this ridge. Redford named it for his daughter Amy, and it is as much his gift to posterity as she is.

"I suppose I've gone through all the religions and rejected them," he says, "and in the end, this is what I come back to. The god of this landscape, of this nature, is the one who speaks to me. It's not a clear or even a hopeful message. Right now I'm on the fence about the future of the environment.

Sundance has been Robert Redford's "personal Pyrrhic victory."

Sometimes I'm an activist with a great sense of urgency, and sometimes I'm a fatalist who takes a very long and dark—a geological—view of time. At those moments I remind myself that nothing is meant to last: These mountains will be worn down; that lake will evaporate like a drop of water; we'll probably extinguish ourselves as a species. But then something new will happen. The sediment at the bottom of the Grand Canyon is five hundred and seventy million years old. When I'm feeling the weight of my problems, I go down and take a look at it. It improves your perspective." □



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Cowboy Memorabilia—Spirited Pieces of the American Past

By Christopher Finch

THOUGH THE CLASSIC ERA of the American West lasted only a few decades, it bred a legion of myths. Yet in many ways the reality was even more dramatic than the hokum propagated by pulp novelists and Hollywood moviemakers. Styles of clothing that originated in the Old West—from blue jeans to cowboy boots—remain current throughout the world, as much in demand in Hamburg and Osaka as in Missoula or San Antonio, and increasingly collectors are seeking out the artifacts that inspired these fashion trends.

"Nothing is more American than a great pair of woolly chaps or a turn-of-the-century stockman's hat," says Sandy Winchell of Fighting Bear Antiques in Jackson, Wyoming. "The generation that grew up on John Wayne and *Bonanza* now has disposable income available," adds her husband, Terry, "and it's been very natural for members of that generation to turn to western memorabilia." Whatever the reason, the artifacts of the cattle-drive era, and of the later dude ranch period, are enjoying a renaissance among collectors that has not been encountered since the 1950s.

"The present boom in cowboy collectibles began about five years ago," says Elmer Diederich, who deals in Old West artifacts in Big Timber, Montana, "but the last couple of years have been amazing. We've been seeing an increase in business of about forty percent a year."

"People who started out collecting Indian artifacts and American folk art are now turning their attention to the western field," notes Linda Kohn of High Noon, an auction house based in Los Angeles. "Cowboy collectibles are simply more affordable. A top-quality Indian basket will cost you thirty thousand dollars and upward. You can buy the best spurs available for between five thousand and eight thousand dollars."

Curiously, perhaps, the first sign of a revival in western collecting was the taste for kitsch items such as Tom Mix holsters and Hopalong





ABOVE: *Saddle*, Al Furstnow, Miles City, Montana, 1910. Leather, sheepskin and iron; 30" x 36". A full-flower carved saddle is representative of the fine craftsmanship of Al Furstnow, whose saddlery was one of the largest in the Northwest. Cowboys often had their saddles custom-made, with specifications depending on their location, personal preference and line of work. Flat Creek Saddle, Jackson, Wyoming. RIGHT: *Spurs*, G. S. Garcia, Elko, Nevada, 1920s. Iron and silver; 6½" long each. Mexican artisans were especially acclaimed for their spurs wrought in silver. Elmer Diederich, Big Timber, Montana.

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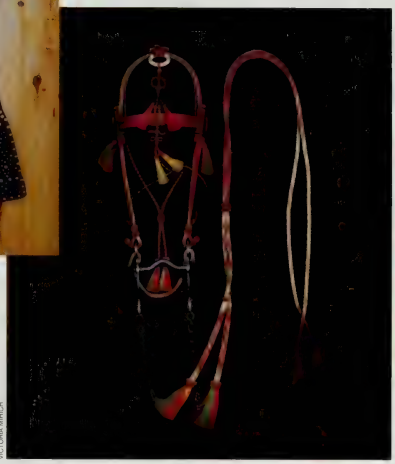
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Cowboy Memorabilia—Spirited Pieces of the American Past
continued from page 40



WILLIAM MANNO

"Nothing is more American than a great pair of woolly chaps."



VICTORIA MINICH

ABOVE: *Chaps*, Cheyenne, Wyoming, circa 1915. Leather and nickel; 38" x 36". Primarily used to protect cowboys from rough terrain, chaps were often embellished with rodeo motifs. Batwing-style chaps, fastened with snaps for ventilation and easy removal, became popular at the turn of the century. Old West Antiques, Cody, Wyoming. RIGHT: *Bridle*, Washington State Prison, Walla Walla, Washington, circa 1915. Horsehair and iron; approximately 20" x 8". Bridles composed of horsehair were frequently made by prisoners in western states and are prized by collectors today. High Noon, Los Angeles.

Cassidy lunch boxes. The current boom, however, is in the field of authentic western antiques and high-quality western craft objects of the more recent past (such as bits and saddles custom-made for Hollywood cowboys). Not counting firearms—a subdivision of the field—the most commonly collected items are clothing, saddles and other examples of the leatherworker's craft, and metal pieces ranging from intricately decorated silver spurs to crudely functional branding irons. Specialized areas of western collecting include express company ephemera, gaming and mining equipment, and law enforcement memorabilia such as sheriffs' badges and handcuffs.

"There's also more interest in western furniture on the part of decorators," says Diederich. "I'm seeing a demand for things like horn chairs and hat racks."

"The western style is making inroads on the southwestern style," agrees Terry Winchell. "Any decent piece of pole furniture, as we call it out here, sells almost as soon as we get it in the store. Our specialty is the furniture of Thomas Molesworth, who built pieces for many of the grandest western hotels and dude ranches. About five years ago I sold Molesworth furnishings from a ranch in Jackson for forty-five thousand dollars. Last year I bought it all back for a hundred and seventy-five thousand dollars, and the price is still going up."

"There are two distinct types of collectors of western memorabilia," says Linda Kohn. "Some people are purists who are interested only in things worn or used by working cowboys in the classic era, which lasted till about 1910, maybe a little later in some areas. Others prefer the very elaborate things made for parades and dude ranches and western shows and movie stars in the period from the 1920s to the 1950s."

"One collector may prize a half-seat saddle from the 1870s," says Winchell. "Another may want one of the highly decorated saddles that you would have seen in the Rose Parade in the 1920s. One of the most spectacular western saddles I've seen came from the East Coast. It was ordered by someone who perhaps made one trip out West, then never used it again, so it is in virtually mint condition."

One of the attractions of western collectibles is that for the most part they were made by craftsmen who appreciated that their products were intended for hard and long service, so even well-used items are often in remarkably good condition. Cowboys would drive cattle from Texas to Wyoming and invest their earnings in a saddle to be custom-made by one of the great saddlemakers like E. L. Gallatin of Cheyenne, taking delivery at the conclusion of the following year's drive. The saddle was as important to the cowboy as the pickup truck is to his modern descendants. It was

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Cowboy Memorabilia—Spirited Pieces of the American Past
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the essential tool of his trade, and it had to be durable. It was also his status symbol when he rode into town on a Saturday night, so he wanted it to be handsome too, even flashy.

Saddlemakers also made other wares—holsters, leather cuffs and even chaps. Metalworkers fashioned exquisite spurs and bits, sometimes embellished with typical western emblems such as the four suits from a pack of cards, representing luck. Some spurs—known as gal-legs—featured shanks in the shape of female legs, much in the way that truck drivers today decorate their bumpers with chrome silhouettes of pinups. Among the most sought-after western artifacts are prison-made spurs and bits. Men serving sentences in western jails were often permitted to produce these objects for sale, and having time on their hands, they lavished much care on the details.

Such items have survived in reasonable quantities, and the neophyte collector can enter the field for a relatively modest outlay. "It's still possible to buy a good pair of spurs for between a hundred and seventy-five and two hundred and fifty dollars," says Diederich. "I would advise the newcomer to buy objects that bear the maker's name. In the case of spurs, look for the name of well-known manufacturers like Buermann and North & Judd."

"At a recent auction," says Linda Kohn, "we sold several very nice pairs of spurs in the three-hundred- to three-hundred-and-fifty-dollar range, and for five hundred dollars there are many fine spurs available."

Terry Winchell reports that there is a strong interest in cowboy collectibles overseas, especially in Germany and Japan, and in all parts of the United States, but the prime market is still the West.

"In this part of the country, people collect cowboy boots or branding irons because it's part of their heritage. If an item comes into the store that's marked 'Wyoming Territory'—which means it was made before 1892—then there's a huge local interest."

Kohn confirms the regional character of western collecting. "You'll find ranchers in Montana and Wyoming specializing in local artifacts. Similarly, Texas collectibles are snapped up mostly by Texans. California material is an exception to the rule. There are plenty of Californians who collect it, but it has wide appeal for collectors in other parts of the country." She attributes this to the fact that western memorabilia from California tends to be elaborate and showy, reflecting both the Spanish influence that has existed there since colonial days and the Hollywood influence that later reinforced this tendency toward the decorative.

Many forms of collecting derive, in part at least, from the desire to forge a link with some past period and culture, whether the England of Shakespeare, the France of Bonaparte or the Athens of Pericles. Collecting western memorabilia has a special urgency because the past it represents was just the day before yesterday, and the culture it binds us to evolved right here, on the North American continent. Few of us ride horses for a living or sleep under the stars anymore, but the world of the cowboy still resonates in contemporary American life. The code of the Old West surfaces in truck stops and boardrooms. The chili once served from chuck wagons remains as popular as ever in the age of the microwave.

Small wonder, then, that collectors will pay $250 for a marshal's badge or $2,500 for a fancy bridle. Such objects come loaded with meaning for most Americans, and the prices asked are extremely reasonable when compared with artifacts from other fields.

"It's an area of collecting that is just coming of age," says Linda Kohn. "Until recently, cowboy memorabilia didn't seem quite old enough to be taken seriously. Now we can see it in its historical context, and for the first time we are in a position to fully appreciate it. That means that this is a very exciting period for everyone involved." □

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Native American Culture Comes Alive in Phoenix

By Barbara Kingsolver



PHOTOGRAPH: ROBERT REEDER

Chicagoans Dwight and Maie Bartlett Heard began acquiring American Indian artifacts upon moving to the young city of Phoenix in 1895. LEFT: In 1929 architect Herbert Green created a Spanish Colonial Revival building—sited on their suburban estate—to house the couple's sizable collection. Today, The Heard Museum is a Southwest cultural heritage learning center.





ABOVE: In the exhibit Native Peoples of the Southwest, a mannequin depicts a young Apache woman dressed for her coming-of-age ceremony. The women's buckskin skirts and ponchos in the foreground are embellished with imported European glass beads. LEFT: Navajo textiles—shawl, blanket and rugs—date from 1775 to 1970; the coiled sumac basketry is from the 1800s. BELOW: Pottery pieces are from the Rio Grande pueblos of New Mexico.

THE DRIVE FROM TUCSON to Phoenix is a trip through hardscrabble desert, where tall saguaros throw up their arms in apparent surrender to the encroaching cotton fields. A big slice of the land belongs to the Gila River Reservation, Arizona's oldest Indian reserve, though nothing I could see from the highway set those cacti and irrigated farmlands apart as Indian country.

Because my daughter, Camille, is five, and likes to know what to expect at all times, I reminded her that we were on our way to visit The Heard Museum, where we could see a great



many things that would tell us about native Americans. "Indians," I clarified. "You know what Indians are, right?" "Sure," she said. "People that lived a long time ago."

I looked out at fields being tended this very morning, presumably, by Maricopa and Pima Indians, and felt a familiar frustration. As a woman with Cherokee blood from my father's side and a blond, blue-eyed daughter, I'm never sure how to pin down that piece of ethnicity that so easily trails off to nothing. Five-year-olds will hear what you say but believe what they know. Movies and

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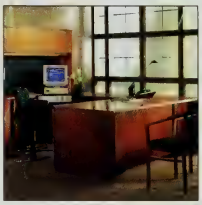
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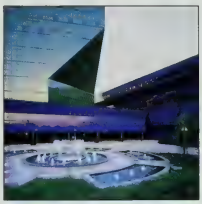







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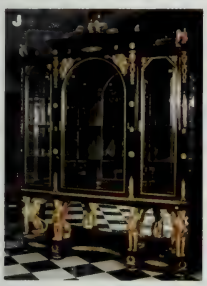

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A) A Louis XIV Style Tulipwood Armoire with Sevres Porcelain & Bronze Mountings of a maiden **B)** Art Deco 2 Tone Alabaster Figure of a Dressed Maiden **C)** A French Art-Deco Silvered Bronze & Alabaster 8 Light Chandelier **D)** A Louis XIV Style Carved Giltwood & Walnut Marquetry "Erard"Grand Piano **E)** A Large Louis XV Style Giltwood Mirror **F)** A Louis XVI Style Gilt-Bronze Mounted Tulipwood Parquetry Mahogany Bureau Plat with Matching Biblioteque (not shown).Signed F.Linke **G)** A Louis XVI Style Gilt-Bronze Mounted Walnut & Tulipwood Cabinet with Breche d'Alep Marble top **H)** A Napoleon III Rosewood & Mahogany Marquetry "Cartonnier"by Forest, A.Paris **I)** A 13 Piece Mahogany & Gilt-Bronze Mounted Napoleon III Empire Dining Suite, a Table,10 Chairs, A Server & Buffette **J)** A Pair of Empire Style Mahogany & Gilt-Bronze Mounted Display Cabinets with Large Bronze Figures of Winged Sphynxs **K)** A Louis XV Style Gilt-Bronze & Baccarat Crystal Sixteen Light Chandelier with Bronze Cherubs holding a Flame **L)** Italian Carved Carrara Marble & Wrought Iron Wishing Well in High Relief with Cherubs Playing Musical Instruments H.119"**M)** A Louis XIV Style Boulle Marquetry Biblioteque Ormoulou Mounted Red & Acquamarine Tortoiseshell & Brass Inlay **N)** A Louis XVI Style Gilt-Bronze 12 Light "Torchere" by Barbedienne Fondeur,Raised on a Marble Base **O)** A Louis XIV Burr Walnut & Mahogany Marquetry Gilt-Bronze Mounted Cabinet with Marble Top **P)** A Louis XVI Style Gilt-Bronze Mounted & Marquetry Center Table with Marble Top, after Sormani **Q)** A Large Italian Marble Group by Prof.A.Garella,Firenze Raised on a Carved Green Marble Pedestal **R)** A 5 Piece Louis XVI Style Giltwood Carved "Aubusson Tapestry" Salon Suite **S)** A French Louis XV Style Kingwood Longcase Clock Crowned with Bronze Putti After a Model by Martin Carlin **T)** A Large Victorian Style Stained Glass Architectural Window Paneling with 2 Center Doors

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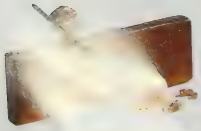
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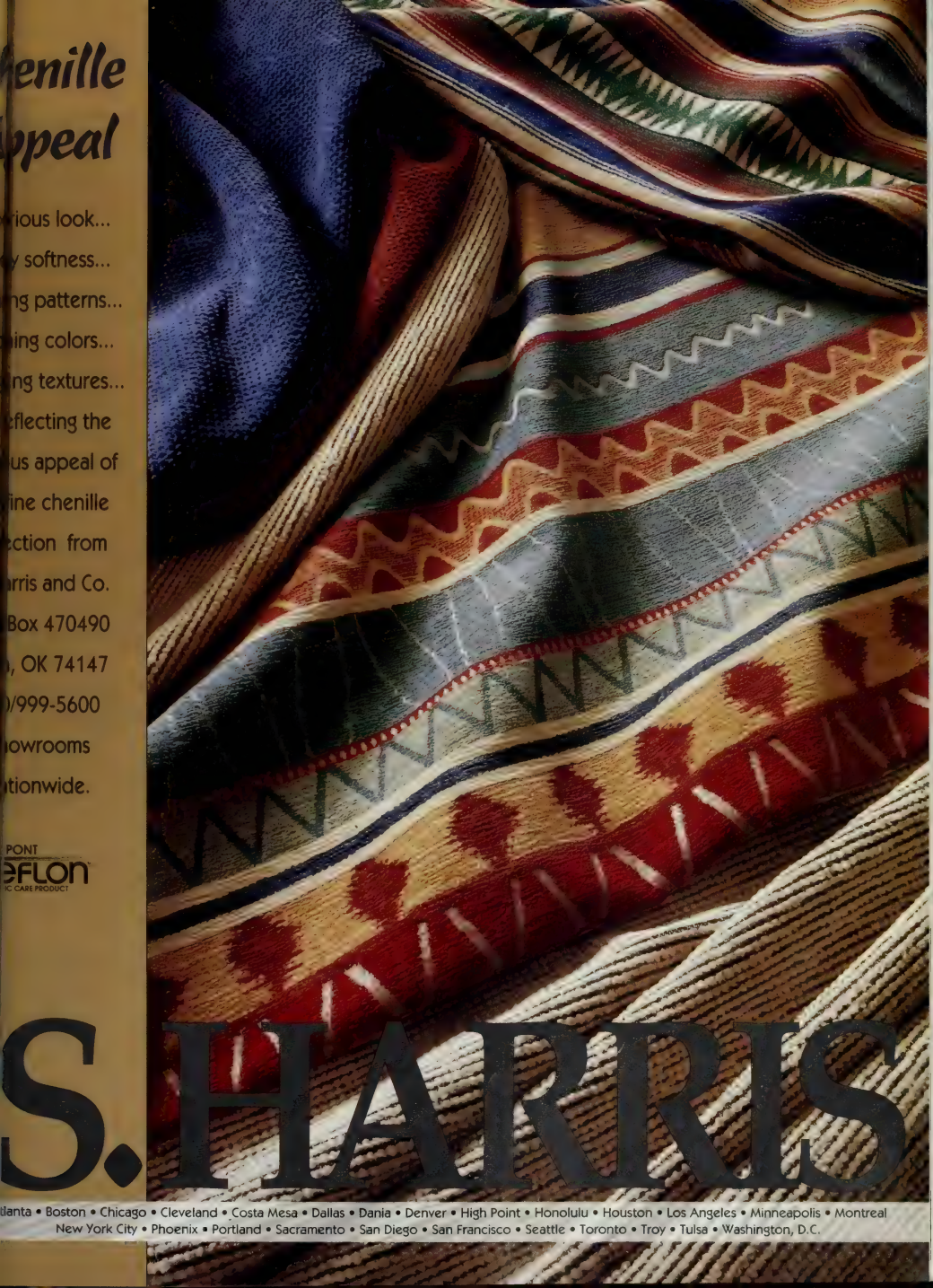
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Native American Culture Comes Alive in Phoenix
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RIGHT: A hogan—the Navajo's traditional dwelling—was transplanted from the reservation and is now on permanent exhibit at The Heard Museum. Hogans are commonly designed in a circular pattern symbolizing the land in the center of the Navajo's four sacred mountains. The museum hogan has a wood-burning stove and is made of logs with a dried-mud roof.

cartoons and storybooks say that Indians lived long ago, period, and there's not much else to go on.

The Heard Museum stands today because of a hobby that grew out of hand. Dwight and Maie Bartlett Heard settled in the pioneer town of Phoenix in 1895 and found an absorbing interest in the culture of Arizona native peoples. By the 1920s their collection of artifacts had grown too large, and too valuable as a community resource, to keep on the parlor shelves. The couple worked with architect Herbert Green to design a Spanish





ABOVE LEFT: The Heard's collection of Hopi kachina dolls includes pieces from the 1800s through the early 1980s. The dolls are ceremonial gifts to young girls, presented with a prayer for future growth and well-being, and are carved from cottonwood roots. ABOVE RIGHT: Traditionally used to harvest, store and cook food, 'O'odham baskets—using martynia, yucca, willow and bear grass—are still made today with the coiling method.

Colonial Revival museum building, with galleries clustered around a central courtyard.

As Camille and I entered that courtyard we were welcomed by the quiet grace of whitewashed arches, orange trees and weathered metates—corn-grinding stones—hunched on the basket-weave brick floor. Communications coordinator Mary Brennan told us, "If you squint, what you see here could be 1929. The additions over the years have been integrated pretty seamlessly."

In just the same way, the museum's purpose has held a steady course but has quietly enlarged since the Heards first began noticing baskets and pottery and the people who made them. "Our mission is to promote appreciation for native peoples and their cultures, especially those of the Southwest," Brennan said. "And we want people to realize these cultures have both a history and a contemporary, living presence." The Heard is not only a museum of artifacts, she pointed out, but of modern native American life, expressed through both traditional and fine arts. Museum programs bring native American artists and dancers into schools, and every day of the week, somewhere in the museum, artists in residence are demonstrating their work. Later that day there would be a dance performance in the auditorium.

I was glad to hear that the museum's directors had undertaken this as part of their mission: to counter the prominent notion that Indians made nice pots and shot buffalo and now are dead. Silently I wished them luck.

We began our explorations in the wing called Old Ways, New Ways, where children and adults can learn to play a drum under the tutelage (via videotape) of a Kiowa drum group, and use a computer to design a Navajo rug, and find enough other adventures to fill an afternoon, easily. I stood with a small gang of teenagers at an exhibit showing how the ancient Anasazi fashioned little willow-twig animals that archaeologists keep finding tucked into high crevices in the Grand Canyon. Earnestly we all fol-

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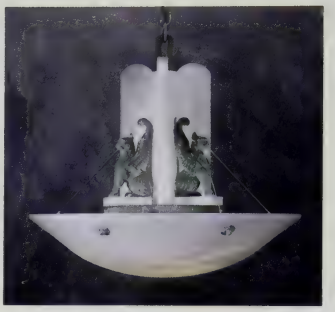
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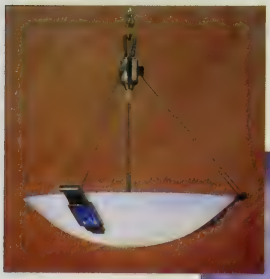
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Native American Culture Comes Alive in Phoenix
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lowed the instructions, wrapping and looping our twigs in an animal direction. My horse looked like a giraffe. I stuffed it deep down in my pocket, feeling like a novice Anasazi, wondering if maybe *they* stuck their failures into those out-of-the-way crevices for the same reason, and kept the good ones around for the kids to admire into pieces.

I noticed my daughter having better luck fitting wooden forms together to make a Tlingit mural. I stood behind her, watching how just two simple shapes—a blunt oval and a curly U shape—repeat over and over in the totem pole aggregations of owl and raven and whale, adding up to that instantly recognizable gestalt of the art of Inuit and other northern people. If I hadn't seen it taken apart and reassembled, I would never have noticed what made it. I was as grateful as any child present for these hands-on exhibits; I've always felt half-blind in places where I couldn't touch anything, and now I understand why.

Every gallery in the museum begs for a longer look. The contemporary paintings and sculptures all sing different notes of a common emotional chorus: the struggle to integrate modern life with powerful tradition. (Camille's favorite was Alvin Eli Amason's giant Technicolor moose, staring out of the canvas at point-blank range, titled *You Took a Long Time.*) The historical artifacts in the other galleries hold magic from a past that seems impossibly recent, and impossibly gone. The collection of more than twelve hundred Hopi and Zuni kachina dolls ... a little girl's dream and an ethnogra... ...ise.

The most ... though, is the ... Southwest ... lection display... tions ancient and ... on a living contin... to the gallery is a sp... torium where, in a con... visual loop, native Amer... simply and artfully about their children and grandparents, villages, histories, funerals and blessing days. Their portraits fall against a backdrop of larger images: the Grand Canyon, Taos Pueblo, saguaros.

We walked into the main gallery, stopping to read the words of a Taos Pueblo man inscribed on the wall: "We have lived upon this land from days beyond history's record, far past any living memory deep into the time of legend. The story of my people and the story of this place are one single story."

The author of this statement could have designed the gallery, for its three different sections—the Sonoran Desert, the Uplands and the Colorado Plateau—tell a story of human landscapes cradled and shaped by physical ones. Tall photographic murals show the lay of the land, and the exhibits tell of life, history and survival in these beautiful, severe places. The objects of art in the collection are exquisite, but that is not the point, for we have all surely seen disembodied pots and baskets in a glass case. Here, those objects begin to speak of where

The artifacts hold magic from a past that seems impossibly recent.

they came from: the colors of Colorado mud and stone, the need for carrying water, the human passion for both survival and beauty.

The 'O'odham, who have lived for millennia in a desert that barely feeds the lean coyote, celebrate the new year with the harvesting of the saguaro fruits and organize their lives around ... fruits and dry, fibrous weeds; their ... celebrate the colors of grass ... signs of the human heart. ... n-speaking ancestors ... and the Apache mi... ...ed here from the ...orth more recently, between 1300 and 1500, and adopted a pastoral way of life in a place that would support only sheep; the Navajo spun a mythology that celebrates Spider Woman, mother of all weaving, and in time learned to make wool blankets so beautiful they are coveted by people a world away who can only dream of the sound of a bleating lamb in a bone-dry canyon.

You really know a person, I've always thought, only after you've been inside her home. The spaghetti-western stick figure of "Indian" had been slipping away from us all day, but it was erased once and for all for my daughter as we walked into perfect replicas of a Zuni pueblo adobe, a Northwest Coast long house and my favorite, the Navajo hogan. I've driven many times through the Navajo reservation in northeastern Arizona and looked longingly at these low, eight-sided, cozy-looking log homes whose chimneys poke through the center of the roof to trail thin, blue-gray signals into the desert sky. I have even stopped at a hogan to ask directions, but never managed to get myself invited in. So I jumped at this chance. Camille and I sat on a plank bench with our backs to the hewn logs, letting our eyes adjust to dimmer light, admiring the way the home's roundness accommodates both function and the perpetual human need to feel hugged. On the wood-burning stove in the center was an iron kettle, waiting to cook the next mutton stew. Camille poked through the assortment of bare necessities arranged on an open shelf, and touched the velvet shirts and gathered skirts on coat hangers hung from nails in the wall. She talked as she went, and I was surprised to hear her taking up my own secret hogan fantasy: "If I meet a Navajo girl in school, maybe she'll invite me home and we can sleep on the floor on sheepskins like these."

I felt a small thrill—my daughter is beginning to believe, truly, that the Navajo are people who still walk the

continued on page 56



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The Heard Museum
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earth. They are potential school pals.

Eddie Swimmer stood before us in the auditorium, dressed in moccasins and a porcupine-quill headdress, explaining the music and dances. "These songs might all sound to you like 'Hey-ya, hey-ya,' but they're not. Listen. These are words in our languages." Camille and I sat licking our fingers, eating delicious Indian fry bread, sticky with honey, that we'd bought from the concession table at the back. We listened to the drummers and singers and watched Moontee Sinquah do the Grass Dance, which in the old days on the plains had the polite function of stomping down the tall grass before a ceremony. Then we watched Derrek Davis do the Fancy Dance—a fast, difficult set of steps popular on the modern powwow circuit. Derrek's elaborate costume had a beaded breastplate and headdress and showy feather bustles, all put together by members of his family. He pointed out the modern additions: metal bells instead of deer hooves; cloth made bright with commercial dyes instead of berries and roots. He seemed pleased with these improvements, unconcerned about an outsider's notion of static authenticity. He is a living dancer—a young man in wire-rim glasses with a lot of muscles, definitely not a museum piece. The kids selling fry bread and soft drinks hooted their approval as he began to dance, and when he finished we were all out of breath.

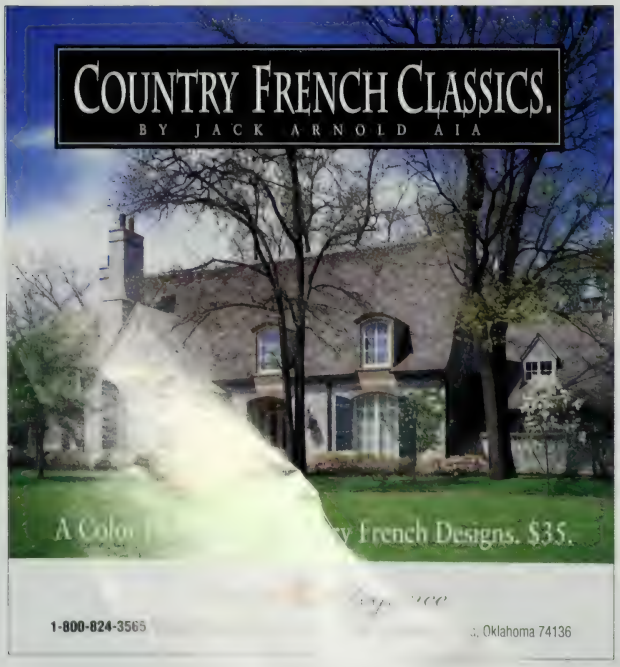
On the way home I asked my daughter again, "So, who are the Indians?"

We'd stayed until closing time, seven hours, a possible world record for museum-going five-year-olds. She spoke sleepily from a horizontal position on the backseat. "They're people who love the earth, and like to sing and dance, and make a lot of pretty stuff to use."

She was quiet for a while, then added, "And I think they like soda pop. Those guys selling the fry bread were drinking a lot of Cokes."

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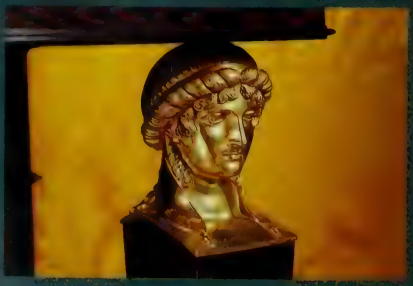
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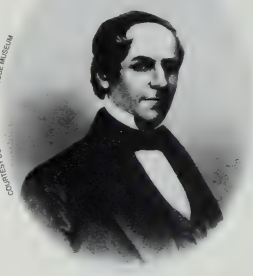
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PHOTOGRAPHY PETER VALLI

Manuel Dominguez completed the construction of the Dominguez Ranch Adobe in 1826 on the site of Rancho San Pedro, the first Spanish land grant in California. ABOVE: Dominguez in 1854.

ABOVE: The Dominguez Ranch Adobe was the original building on Rancho San Pedro—a magnificent tract of 75,000 acres, including all of the harbor area south of Los Angeles. Tile replaced the flat ranch roof and rounded arches were added to the portico when the adobe was converted to the popular Mission Revival style in 1907.

BELOW: In the family parlor, a Solomon Nunes Carvalho painting of Manuel Dominguez—the first oil-on-canvas portrait made in southern California—shows him with a letter confirming his claim to the rancho. An antique Eastlake-style cherrywood tall case clock is in the corner; on the carpet, a Duncan Phyfe mahogany tea table.

THE DUSTY ROAD that first linked Los Angeles and its man-made port of San Pedro has long been superseded by freight lines and freeways binding together the industrial parks and container terminals of this commercial hub. But the old road, now paved, survives as Alameda Street, and midway from the harbor to downtown, a driveway still leads up to the Dominguez Ranch Adobe, a seed from which the metropolis grew. As the adobe has evolved over nearly two centuries—from family home to Catholic seminary to historic museum—it has served as a monument to early life on the California ranchos, preserving the spirit of [illegible]

The house was built in 1826 by Manuel Dominguez, grandnephew of Juan José Dominguez, a member of the 1769 Spanish Portola Expedition to [illegible] stayed on as a peace [illegible]



continued on page 62

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A Landmark Adobe Celebrates California's Spanish Roots
continued from page 60





ABOVE LEFT: Portraits of Manuel and María Engracia Dominguez hang in the dining room. Beside the fireplace is an oak corner cabinet, circa mid-19th century. ABOVE RIGHT: One of the three rooms dedicated to the heirs of the Dominguez daughters, the Carson Room is named for Victoria Dominguez Carson, whose Queen Anne Revival house was built next to the family adobe. Ceiling lamps represent the transition from gas lighting to electricity; an Edison gramophone is in the corner.

In 1841 a rival clan occupied the central coastal area of the rancho.



ABOVE: The Del Amo [illegible] rosewood Chinese furniture, a blue Chinese [illegible] from a trip Susana Dominguez Del Amo took to [illegible] reside these rooms shrines to their past," says Domingu[illegible] Museum curator Father Patrick McPolin. "They gathe[illegible] family reunions."

ing to protect Junípero Serra and the other Franciscan padres who established the chain of missions from San Diego to Sonoma, and the pueblos that later became cities. In 1784, as a reward for his service, Juan José received the first Spanish land grant in California from King Carlos III: Rancho San Pedro extended from the south boundary of the pueblo of Los Angeles to the marshy bay of San Pedro, and west from the Los Angeles River to what is now Redondo Beach. In 1841 its original seventy-five thousand acres were reduced to forty-three thousand when a rival clan, the Sepúlvedas, occupied the rocky peninsula of Palos Verdes, the central coastal area of the rancho.

Manuel Dominguez brought his wife, María Engracia, to the adobe shortly after their marriage in 1827. They spent the rest of their lives there, raising six daughters, improving the land and playing an active role in public life. Dominguez was bilingual and easily adjusted when Mexico surrendered California to the United States. He helped write the state constitution in 1849, was three times elected mayor of Los Angeles, donated the right-of-way for California's first railroad and sold a plot of coastline to Phineas Banning that

continued on page 66

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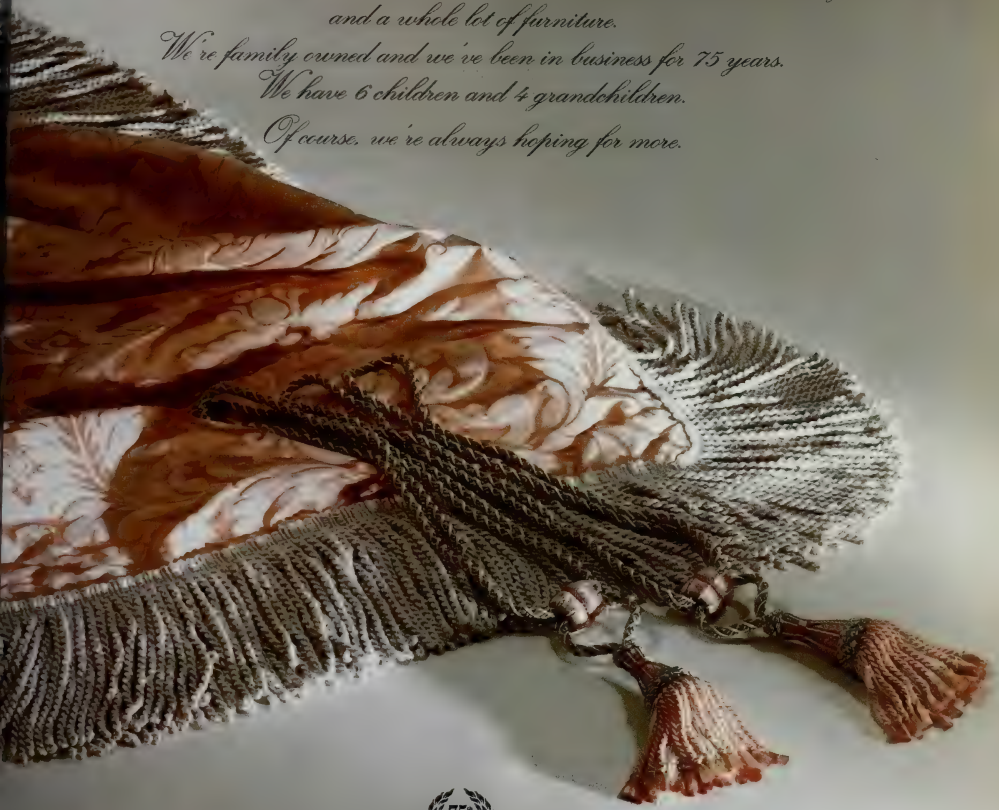
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A Landmark Adobe Celebrates California's Spanish Roots
continued from page 62



At noon each day the 70 ranch workers in Manuel Dominguez's employ ate a meal that was prepared in outdoor ovens and fire pits. ABOVE: The wood-burning recessed fire pits in the kitchen reheated the food before it was served to the family in the dining room.

was developed into the port of Los Angeles. When Manuel died in 1882, the ranch was divided between his six daughters, most of whom had married and moved away.

Over the years the original six-room, L-plan adobe had been extended piecemeal to accommodate the growing Dominguez family. One of the daughters, Dolores, moved back in 1905. Two years later, as a passion for the Mission Revival style swept California, she made the plan conform to the ideal of the day by turning the extended L into a U. She cloaked the sturdy structure with a pitched red-tiled roof and added white stucco gables and round-arched porticoes. Only the entrance façade to the east retained its old post-and-beam portico beneath the new roof.

The family had no male heir, and in 1922 its surviving members decided to deed the homestead to the Claretians, a Spanish order of priests who served in the Old Plaza Church of Los Angeles, for use as a seminary. One young student arrived to study for the priesthood in 1936 and returned some forty years later to close the seminary and restore the house. Father Patrick McPolin, who is today curator of the Dominguez Rancho Adobe Museum, has spent over a decade using quiet diplomacy and friendly persuasion to complete the adobe's restoration. He was born in Chicago seventy-seven years ago, but his energy belies his age, and you hear more of Ulster than the Midwest in a voice that makes you feel it would be a pleasure to help him out. With his white hair, twinkling eyes and infectious laugh, he could have been a stand-in for Spencer Tracy in a Hollywood movie about a streetwise Irish priest.

Though Father Pat's charm and persistence have worked in raising funds from the prominent families the Dominguez daughters married into—notably the Del Amos, Watsons and Carsons—their largess preceded his arrival. "By coincidence—and with a bit of divine intervention—the family signed the papers deeding the adobe two years before they struck oil on one of their properties," he remarks happily. "We got a little of that money in 1927 to put up a new building when we were bursting the seams of the old."

When the house became a seminary, its furnishings were distributed among the different branches of the family, leaving only an empty shell. "We didn't damage the floors by kneeling on them," says Father Pat, "but we cleaned them with an oil-soaked mop that left them black." Now the tiles have been polished and the wood-strip floors sanded to reveal their natural beauty. The original six rooms in the south half of the house have been restored to give a sense of what they must have looked like during the hundred years the Dominguez family lived there. The furnishings are



ABOVE: The family Bible and a copper bed warmer sit at the foot of the canopied brass four-poster in Manuel Dominguez's bedroom. "The home is everything it had been at one time," says Father Pat, whose restoration efforts have placed the adobe on the National Register of Historic Places.

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Rancho San Pedro
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an inspired mix of primitive and refined, old and new—pieces culled from family attics and basements and supplemented by judicious purchases.

"The families had kept a lot of interesting things they wouldn't show off," Father Pat says. "They thought they were dirty and old and musty. 'Would you give it to me?' I'd ask. 'I need the original, not a nice new piece.' " He looked at other ranchos to see what was appropriate, and traveled all over California and down to Mexico to find the parts missing from his puzzle. "I'd ask the price and then say, 'Is that firm?' so they'd know I was in the business, and we'd dicker. I still had to pay top dollar for some of these things, but it was worth it."

The kitchen has the family's corner cabinet and a trio of champagne baskets that were brought around the Horn. Father Pat bought a huge iron food mill and an old oak ironing board, and had chipped tiles from the wood stove replicated in Mexico. In the dining room and family parlor, richly carved furniture takes pride of place: a Spanish chest, a corner china cabinet, massive chairs and tables. An Eastlake-style cherrywood tall case clock stands near a rustic spinning wheel and a basket of wool clippings from sheep on the family estate, preserved as pillow stuffing. A 1905 Edison gramophone provides grace notes to the piano and harmonium.

Beyond the master bedroom, with its four-poster that Manuel Dominguez died in, is the family chapel. There the daughters assisted in services for their father during his last illness; they returned in their later years when they could no longer face the bumpy ride to the city church.

Each of the three related families donated funds and furnishings for rooms that honor their history. The Del Amos visited China during a world cruise in the early 1900s and shipped back a blue carpet, Chinese lanterns and an elaborately carved suite of rosewood furniture, which their descendants gave to the semi-

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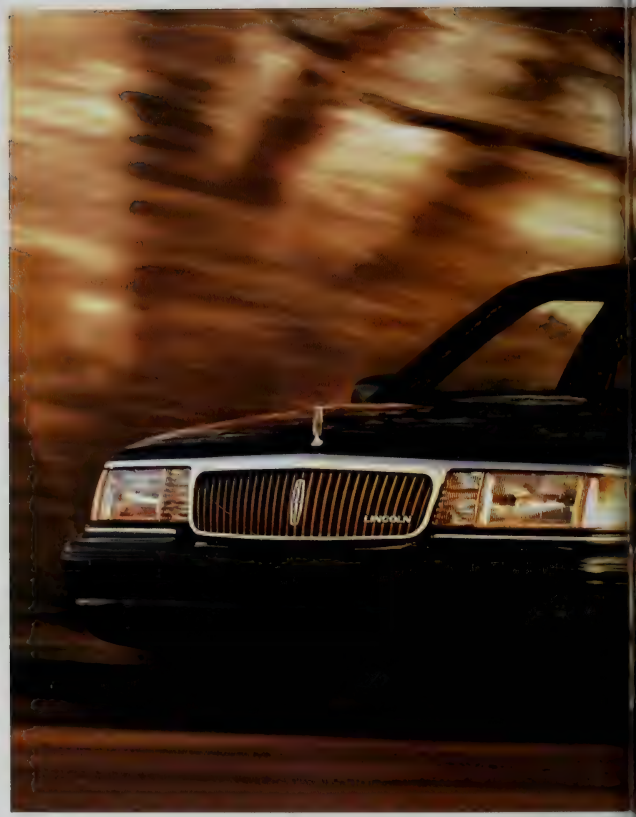
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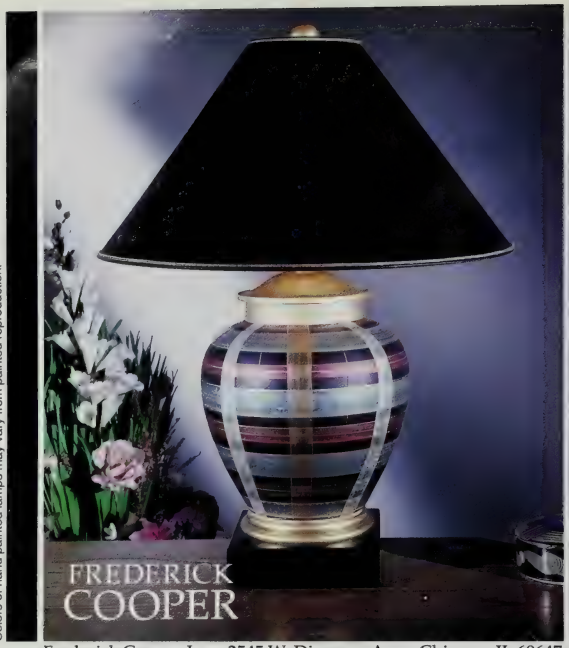
Rancho San Pedro
continued from page 68

nary. "We could have sat on it for penance," jokes Father Pat.

The Watson Room became a setting for a collection of vintage dolls displayed in a handsome iron-and-wicker pram. The Carson Room includes furniture and a tiled hearth salvaged from a parlor in Victoria Dominguez Carson's neighboring Queen Anne Revival house, which was demolished in 1969. Beyond are rooms that celebrate America's first air show, held on the estate in 1910, and that exhibit the working model locomotives George Carson built as a hobby.

Dominguez sited his house on the brow of a hill, above the floodplain of the Los Angeles River but conveniently close to artesian springs. In the extended drought of the 1860s, the springs dried up and a windmill was built to pump water for the house and the livestock. It had disappeared by the 1920s, and Father Pat was determined to replace it. He found a good one near Santa Maria but was told the owner wouldn't part with it. He asked anyway. "My first wife was a Catholic, and I didn't do much for her," the man said. "I'll give it to you—but only the top half; my present wife needs the base for her clothesline." Father Pat then approached a local contractor, who said, "I'm a Mason and I don't have much to do with Catholics," but was quickly persuaded to ship the windmill to the ranch in exchange for a bottle of vintage Spanish brandy.

The thick adobe walls have survived repeated earthquakes, including the big one of 1933 that devastated nearby Long Beach and surrounding areas. Poured-concrete buttresses were added after that shock, but current seismic codes must be met. And there is always the odd curatorial expense: A painting of Manuel Dominguez has been determined to be the first oil-on-canvas portrait made in southern California, and it has fallen upon Father Pat to find the funds to restore it. Most likely, he'll solve these problems in his usual fashion—with persuasion, charm and perhaps another bit of divine intervention. □



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A WYOMING AFFAIR

Robert and Joy Lewis Outfit a 1930s Ranger's Cabin in Jackson

By Jeffrey Simpson



PHOTOGRAPHY: PAUL MARTIN



"Robert is fascinated by the West," says Joy Lewis (above, with her husband), "and he fell hard for a 1930s park ranger's log cabin in Jackson, Wyoming." RIGHT: "A great room with log stairs takes up half the cabin," she notes. The draped rug and blanket, above, are Navajo. Cyrus E. Dallin's *The Scout* stands before the window. Inset into the 1930s Molesworth sofa's pillows are Chimayó weavings. Grass matting from Stark.



ROBERT K. LEWIS and his wife, Joy, he a New York interior designer, she the proprietor of the Madison Avenue stationery business Mrs. John L. Strong Co., have deep-rooted connections to the American West that blossomed anew when Lewis took on a major project in Wyoming several years ago (see *Architectural Digest*, June 1992).

Joy Lewis grew up as a small-town minister's daughter in northern Wyoming, and one of her fondest memories is of going with a childhood friend to a log cabin in the mountains constructed by the friend's father. "It had bearskin rugs, beds built into the wall at one end of the main room

LEFT: An arrangement of memorabilia from Buffalo Bill's Wild West show, including photographs, a program, a cast-metal souvenir, a framed newspaper advertisement and postcards, fills an alcove under the balcony.

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Rela Gleason – Designer

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Robert and Joy Lewis Outfit a 1930s Ranger's Cabin in Jackson
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"Robert assembled the most wonderful things to interpret the spirit of the West," says Joy Lewis. LEFT: The breakfast room's 19th-century lithographs are by McKenney & Hall.

year, he decided to buy it from faxed information, sight unseen.

After viewing the cabin he had impulsively purchased, Lewis realized that he had acquired a gem. "The logs were all hand-planed," he says, "so they have a wonderfully uneven surface, and the space between them is chinked with thinner strips of wood called quarter logs rather than with plaster, so every wall is a rippling surface completely made of wood." Besides putting in a new refrigerator and updating the heating system, he didn't touch the building.

The cabin is situated at one end of the main street in Jackson, across the street from an elk refuge, and is surrounded by big trees planted when the town was settled. "Many of the larger, newer houses are on the outskirts of town," says Robert Lewis, "and they have spectacular views

and a wind-up Victrola with one record, 'The Big Rock Candy Mountain,' " she recalls.

Robert Lewis says, for his own part, "I get into a job like the Wyoming residence from all directions: I bought books on Wyoming saddles, I studied Navajo rugs, basketwork, ceremonial rattles—I even bought some Hopi men's dance skirts."

"When my husband travels or works out of New York, he develops a strong attachment to a sense of place," says Joy Lewis. Indeed, when Robert Lewis heard about a little log cabin in Jackson that had been built in the 1930s for a park ranger, remembering his wife's ties to the area and knowing that they would be going back and forth from New York for at least a



RIGHT: A 19th-century avian oil hangs in the loft bedroom over a pottery vessel and basket, both Apache, and a prehistoric Sityatki bowl. Blackford Arts and Crafts chair

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Robert and Joy Lewis Outfit a 1930s Ranger's Cabin in Jackson
continued from page 78



ABOVE: "The two old hand-split cross-country skis were used by park rangers in the national elk refuge that's right across the road from our cabin," explains Joy Lewis.

but no trees and no sense of history around them."

Outside the windows of the cabin's great room are the field and corral where the horses for the tourist stagecoach are kept; across the field, the Grand Teton dramatically "goes up—boom!" as Joy Lewis says. "The weather is amazing," she points out, "with clouds sweeping over the peak." Last Christmas Eve the Lewis family and their guests watched lights spangling the mountainside as skiers flew down the slopes holding torches.

"When I was a child I always felt as though people from the East had a secret that they wouldn't tell us in the West," she recalls. "I wanted to grow up, go East, find out the secret and take it back."

Joy Lewis is still not sure whether there really was an eastern secret or whether eastern city dwellers were inclined to be more private since they contended with many different types of people living close at hand. But after twenty-five years in the design world, she and her husband share an appreciation of diverse cultures that benefits everyone who knows them. Much of their pleasure in having the cabin was in exercising their knowledgeable love of western art and artifacts.

Surprisingly, they f[illegible] the finest western pieces [illegible]

"I was working in Cody, Wyoming, and I decided to concentrate on acquiring Buffalo Bill memorabilia."

"Like some of the beautiful antiques from China, a lot of western artifacts survived because they had been disbursed and cherished in places other than where they were made," elaborates Robert Lewis. Picking up a crumpled water canteen that has a frayed yellow satin ribbon attached, he says, "This was used at Custer's Last Stand, and the yellow ribbon indicates that it may even have belonged to General Custer himself. It came down, however, through a Long Island family that had an ancestor who fought there; his effects were sent back East after the battle, and we bought it a hundred years later on Long Island."

As they furnished the cabin and searched for objects for other western projects Lewis was designing, they didn't confine themselves to antiques shops on the East Coast. "I was also working in Cody, Wyoming, where the Buffalo Bill Historical Center is," he says, "and I decided to concentrate on acquiring Buffalo Bill memorabilia. He did business in Wyoming, and for the last fifteen years of his life he operated his famous Wild West show from Cody." Lewis put together an important collection of cartes de visite portraits of the performers, a poster advertising the show, and a bronze titled *The Scout* done by Cyrus E. Dallin.

Lewis also discovered local furniture styles that pleased him, such as a red Molesworth sofa from the 1930s. Its pillows have inserts of Chimayó weaving from northern New Mexico. "Molesworth furniture is really a Wyoming craft form," says Joy Lewis, "and it's now recognized as a major

BELOW: A vignette in the great room displays two antique tintypes of Wyoming children, a pair of hickory-splint children's chairs, a miniature canoe and a rough-hewn lodgepole pine table. Rug is Navajo.



continued on page 84



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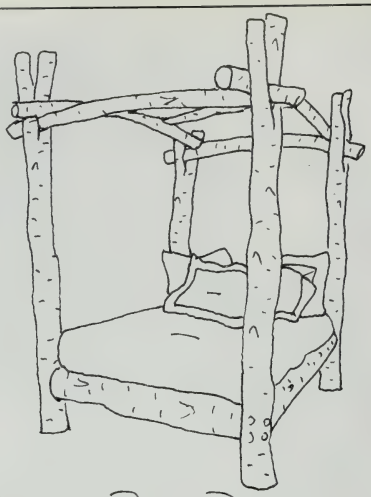
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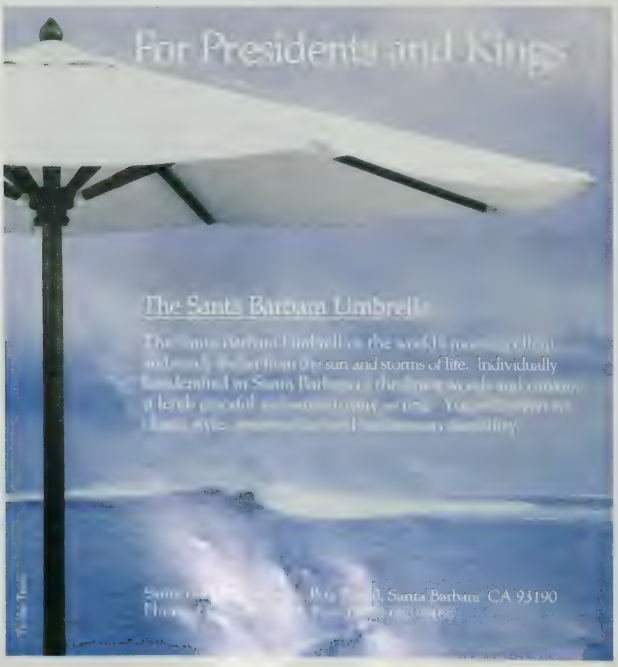


Robert and Joy Lewis in Jackson
continued from page 82

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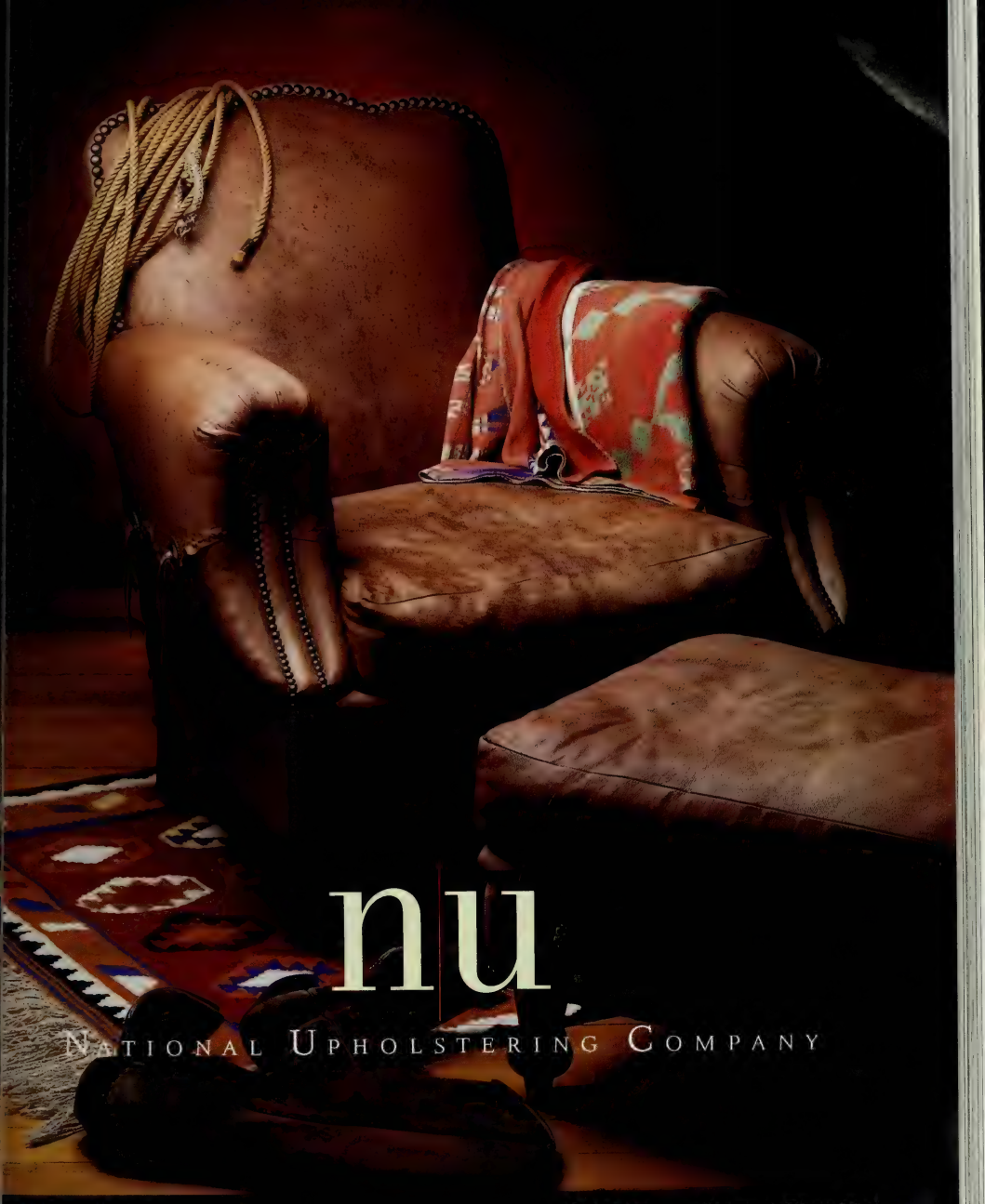
design development. An exhibition organized here a few years ago traveled to the Gene Autry Western Heritage Museum in Los Angeles, among other places." A regional Arts and Crafts–style desk that her husband uses in the loft bedroom of the cabin and a table under the stairs, with a drawer paneled with vertically applied split logs, are other prized finds.

Although Robert Lewis thoroughly enjoyed attending Indian Market in Santa Fe, an event where dealers from all over the region gathered with their wares, he is sensitive to the western fear that the popular Southwest style from Santa Fe is a sort of "creeping plague that may obliterate the distinct identities of other parts of the West," he says. "The Navajo and Hopi art forms and the adobe building style, which are all indigenous to New Mexico, for instance, were never native to the northern Rockies or the Grand Tetons, although there was trade among the different tribes."

Lewis's distinctions between the western styles of art are, of course, a manifestation of the intense delight

"Navajo art forms were never native to the northern Rockies."

that he and his wife take in the particularities of place. Joy Lewis, with her westerner's wonder at eastern ways not quite erased after years living in New York, still muses about the differences between the two regions. "The people of the West are legendary for their friendliness and openness," she says. "Perhaps it was the pioneer spirit that made people hang together out here—they all needed each other." Whatever the differences between East and West, the Lewises' ability to make a home wherever they are is a secret everyone might want to share. □



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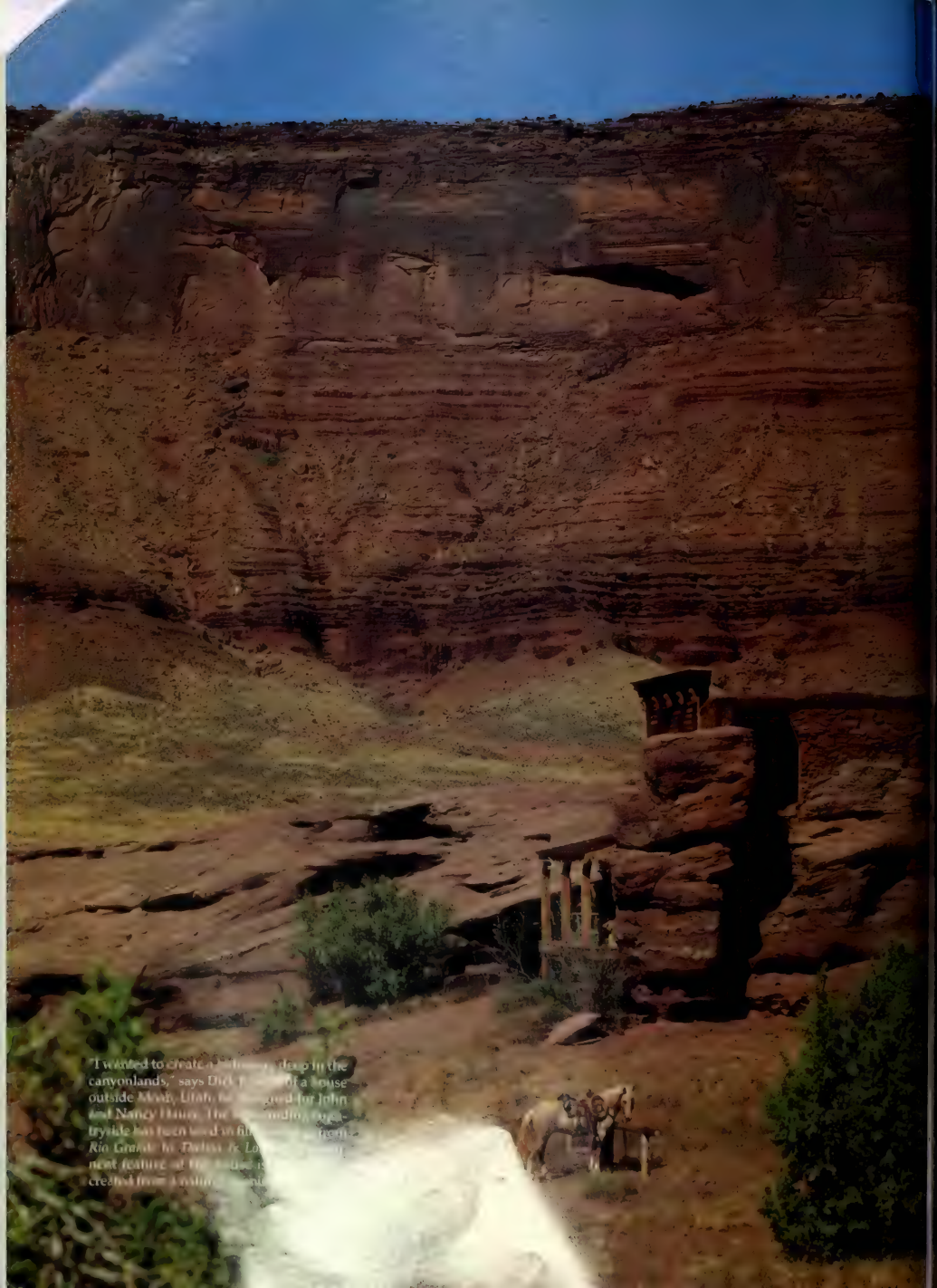
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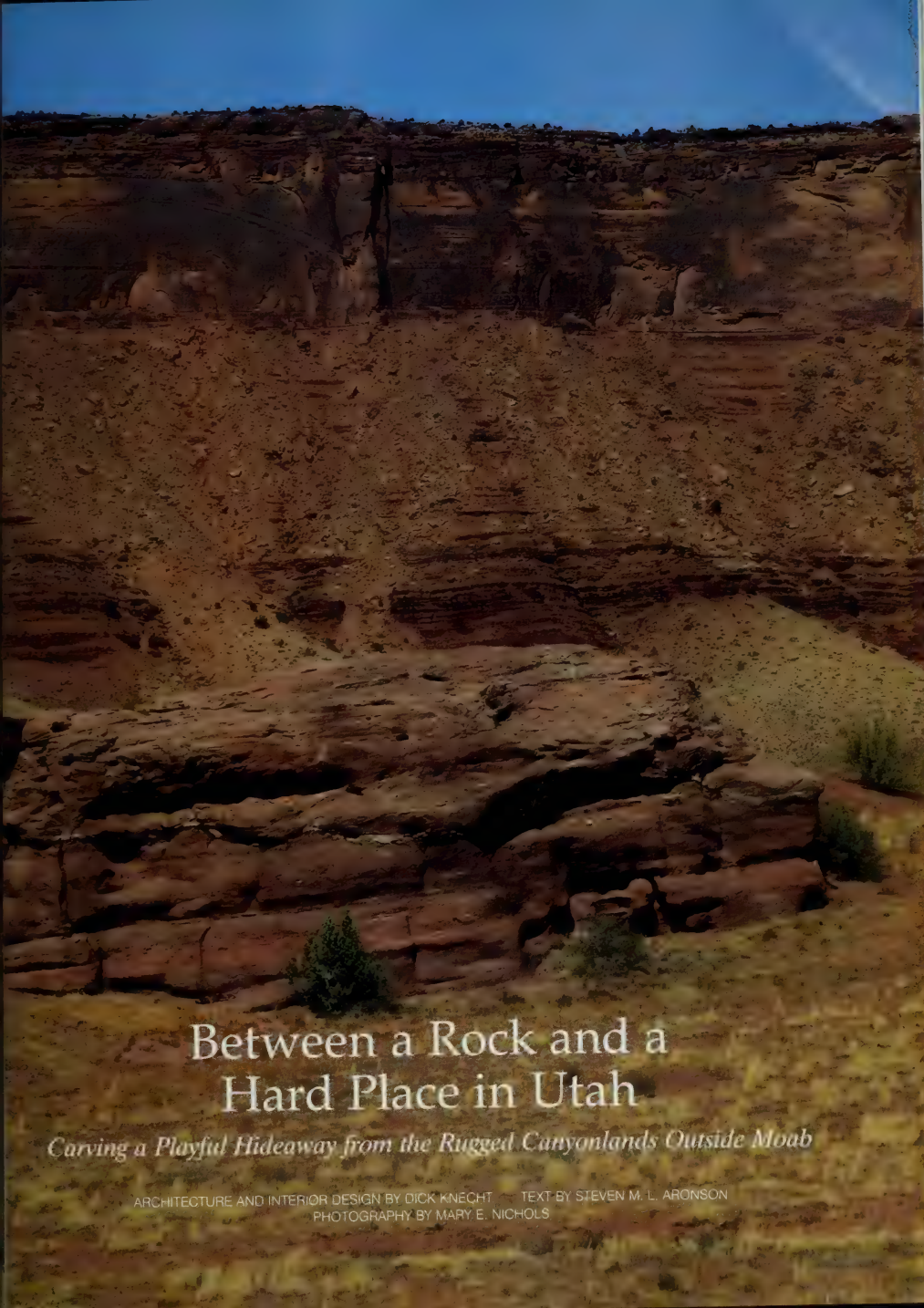
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Between a Rock and a Hard Place in Utah

Carving a Playful Hideaway from the Rugged Canyonlands Outside Moab

ARCHITECTURE AND INTERIOR DESIGN BY DICK KNECHT TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY MARY E. NICHOLS



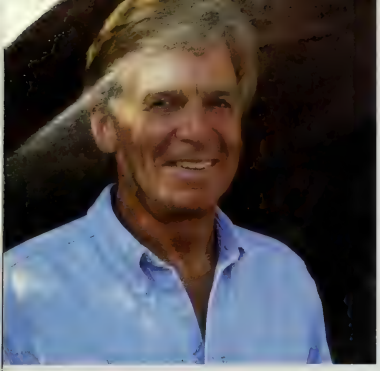


A WESTERN CABIN—that's how entrepreneur John Hauer and his wife, Nancy, a former college administrator, envisioned the vacation house they were about to build in the canyonlands of Utah. But their designer, Aspen-based Dick Knecht, demurred—he fancied the house wearing the picturesque and sentimental face of a frontier whorehouse. "The kind of place where you hitched your horses up," he rhapsodized, "and there was a front porch, and a bar and gambling on the ground floor, and the whores lived upstairs in little rooms with balconies, and you could always count on having a good fistfight and the bad guys would fall down the stairs and break the railings." As the structure went up, Dick Knecht would say, triumphantly, "We're building a whorehouse!" and John Hauer would laugh, "You mean a Hauer house." So, homophonically, the house came to be known as—indeed, John and Nancy would have T-shirts printed up proclaiming it—"The Best Little Hauer House in Utah."

The Hauers live most of the year on their fifteen-hundred-acre Turkey Track Ranch in the Black Hills of South Dakota, in a meandering house also designed for them by Knecht. (As it happens, he went to grade school in Rapid City with Nancy Hauer. "He was three years ahead of me—he beat me up a lot," she chuckles.) The couple travel from their house in South Dakota to their house in Utah the old-fashioned way—they drive. "It's fifteen hours, with the horses," says John Hauer. "They're Peruvian Pasos, known for their natural gait, which makes them just about the smoothest riding horses."

John and Nancy had been scouting the country looking for a desert location to build their house—they had covered Arizona, New Mexico and

"It's a place to hitch up a horse and spend a quiet afternoon watching the clouds go by," Knecht says. The front porch, constructed of native pine and furnished with bentwood chairs, looks west toward the mesas and a ribbon of the Colorado River, at right.



"Old West towns and the site's movie history were my inspiration," says Dick Knecht (above). "I thought modeling the house after a classic whorehouse would be perfect."



"There are very few places where you can live in the desert, beside a river and almost in the shadow of a mountain range," says John Hauer (above, with his wife, Nancy).

West Texas before exploring Utah. "We saw Moab on the map and thought we'd stop there to rest the horses we were pulling, but after one look we never left," Hauer recounts. When he called Dick Knecht in Aspen to say that he had at last found the topography of his heart's desire and, what's more, purchased roughly a hundred acres of it, Knecht was both astonished and not surprised—he knew the Moab area well and had just returned from a biking and backpacking trip there, awed anew by its sober, lonely beauty. "I dropped everything and went back to help them find a site," he recalls. "We set out on horseback, and when we found the perfect spot we got off our horses, which were standing in what is now the living room."

Dick Knecht and John and Nancy Hauer all knew the second they beheld the brace of monster rocks spaced forty feet apart—the bigger one half the size of a football field—that the house should be built between them. They saw, too, that the natural opening in the smaller rock should be the living room window.

From their chosen site the view opens out and up—to the thousand-foot-high spires of Fisher Towers and Castle Rock; to the Colorado River flowing in its breadth beside the property; to Adobe Mesa, Porcupine Rim, Power Pole Rim, the snow-crowned La Sal Mountains and, across the river, a corner of Arches National Park. "It's real Marlboro country," Hauer sums up. The terrain, though desert, is green not only in summer—thanks to flowering cacti and to the willows, cottonwoods and tamarisk on the river—but in winter—thanks to the rampant juniper trees, which never shed.

Knecht got right to work making conceptual drawings for a project that he describes today as "the smallest I've ever done, but the most fun." John Hauer adds, "It turned into not the western cabin we'd had in mind but just what we had wanted all along without knowing it until Dick showed us." It was the Hauers' contractor, Jim Foy, who took Knecht's concept and put it into wood and plaster and stone; he literally sculpted the house, molded it into the rock. "To Jim, nothing was impossible," Hauer marvels. "He said, 'There has to be a way to make that window fit between those rocks.' Most builders would have framed it with wood. And it would have looked tacky."

Foy's solution was to make a plywood pattern for the gigantic piece of glass—twenty feet tall, eighteen feet

BELOW: Because the Hauers would use the residence as more than a vacation house, they added a guesthouse they call The Outpost, left, for their children. The Old West–style false fronts on both structures are of pine that Knecht expects will weather to blend with the color of the rocks.



ide and made up of three sections—
d ship it to a glassmaker in Califor-
a that had an oven big enough to
mper it (only after being cut could it
tempered). Back in Moab, Foy em-
dded the glass two inches into the
auers' rock and sealed it around the
dges with concrete made from sand

from the rock itself so the color would match exactly. "I can't tell you how much the window there looks like you don't have a window there," Hauer says. "People walk in the front door and stare out—they don't see glass, they think we just have this opening in the rock. And I say, 'Yeah, when we save enough money we're going to put some glass in.' "

The façade of the house was built six feet above the roofline and squared off to look like an authentic Wild West building. "That's the way the old westerners built most of the bars and hardware stores and blacksmith







LEFT: An antler-framed mirror is mounted on the wall above a horn-legged table in the entrance area. They bought the storm-pattern Navajo rug from a local trader. "You collect rugs like you collect horses—they just sort of come to you," says Nancy Hauer.

shops and whorehouses—with false fronts on them," Hauer points out. The indefatigable Foy went on to embellish the top of the façade with period architectural moldings and details (he had to fashion the tools himself in order to make these embellishments).

The downstairs consists simply of a big two-story balconied living room with ceilings twenty-four feet high and a small kitchen at the far end. Jim Foy made all the cabinets out of the same native pine he'd used for the inside of the house. "Our house can truly be said to be a product of its surroundings—the wood came from the nearby La Sal Mountains," Hauer observes, proudly adding, "The same as the early settlers did, we used the natural things." A straight-run pine staircase leads to a large bedroom and a study; a smaller bedroom was carved out of a section of balcony. "We're going to hang a rope from the log beam in the ceiling of the little bedroom down through the trapdoor next to the rock that makes up the wall, so our grandson, who's now two, can take his first rock-climbing lesson, going all the way," Hauer laughs, "from the bedroom to the living room." He and Nancy each have a bath: Hers flaunts one of the whorehouse windows in the front; his has been opened wide to the view of Fisher Towers.

Fittingly, the fabric on the chairs, footstools and bedcoverings in this western house is buffalo plaid. As for carpeting, Nancy Hauer recalls: "Dick said, 'In this house we'll have *no carpeting*.' And I said, 'Of course we're going to have carpeting.' " In the end,

"We wanted a small house—almost a cabin," says John Hauer. LEFT: Defined by the rocks, the living room is long and high. An Indian buffalo robe hangs over the railing.

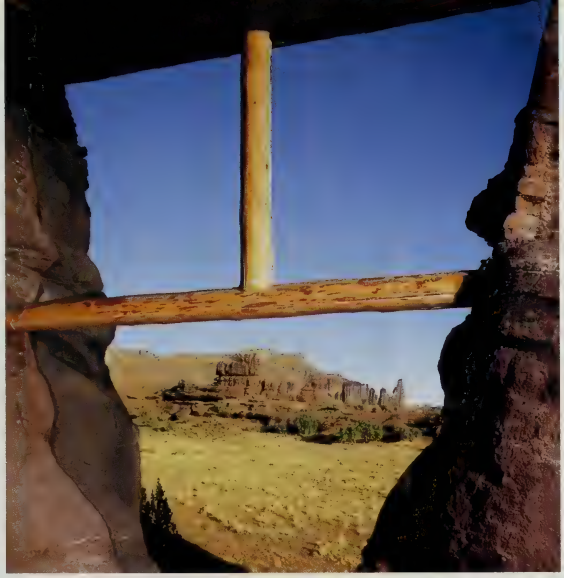
:HT: "At night we turn out all the lights
sit in front of the window," says Nancy
uer. "We imagine ourselves as part of the
asazi spiritual world." The glass was em-
ded in the rock, then sealed with con-
e made with sand from the rock itself.

se two old friendly antagonists
m grade school compromised: The
bedroom has bright, almost fire-
gine red carpeting (the whore-
use effect), which, however, can't
seen from the living room. The
uers regard as "one of the furnish-
s of the house" a Carlos Nakai tape
Navajo flute music; they keep it
nning twenty-four hours a day up
the balcony. "People will be in
r house for an hour and then
ddenly start listening to it, it's so
otle," John Hauer says. "It floats
ound the house and sounds like it's
ming from everywhere."

The main house was not even com-
eted when the Hauers decided to
d another building to their small
ntier town: a one-story twenty-by-
enty-five-foot guesthouse, to be
lled The Outpost and located just a
ndred yards away. (Later two barns,
orting the same old-western-style
se fronts as the house, would be
ilt, and four corrals—two on the
er—out of pine poles and cedar
sts.) Digging six feet for the guest-
use foundation, Jim Foy found
rowheads, pottery shards, layers
charcoal from ancient fires, and
etates, the stones that the Anasazi
d ground their grain on. "The local
chaeologist told us she's pretty sure
is site has been continuously occu-
ed for four thousand years," says
auer. The Outpost is furnished with
eriod western furniture, including a
eadboard with eight Mexican spurs
nbedded in it, their rowels sticking
. To Hauer, "it looks like John
ayne just left."

And in a way, he has. Moab can
ast of having once been the urani-

GHT: In the living room, the bright buf-
lo-plaid-upholstered furnishings and a
ntemporary bronze contrast with the an-
ent rock and the rustic pine-log framing.









PPOSITE: Where additional stone was needed, as in the up-airs study, it was mortared in the manner of the Anasazi cliff wellings. "The native pine and local logs are from the La Sal ountains, which can be seen in the distance," notes Dick Knecht.

ABOVE: A bridge leads from the master bedroom to an adjacent rock, "a favorite area for coffee at sunup or, in the evening, for campfires and watching the sun go down," Knecht says. Fisher Towers rise beyond, at left. The horses are the Hauers' Peruvian Pasos.

m capital of the world, but it was much-mined movie location too. auer went to the ardent trouble of rting out just which parts of just hich films were shot on his proper-; then he stitched together a video f them for himself. "In *Rio Grande*, ere's a shot of John Wayne and aureen O'Hara standing a few feet om what's now our big window," he ays. "John Ford, who directed that ovie, fell in love with this place—he lso shot *Wagonmaster* here. And in *he Comancheros*, John Wayne shoots a ad guy off the rock that now forms ne main wall of our house." Nor is movie-making in Moab a thing of the past. "Some of *Thelma & Louise* was filmed here," Hauer points out. "Right near the end, when they skid to a stop at the edge of the cliff and their terror turns to wonder—well, what they see through their windshield is what we see out our living room."

Hauer often stays up till 2:00 A.M. reading history and geology books about the area. In the day he sometimes bakes bread, and he and Nancy ride, clean corrals and do a lot of hiking. Nancy says, "Our redbone hound—his name is Blender because he's red and the rocks are red—sings to us early in the morning. We hike and he sings."

John Hauer stresses, "Our 'Little Hauer House' isn't an escape *from* anything—the Black Hills of South Dakota are beautiful too. It's an escape *to* something. To a different world: the world of geology, the world of the Anasazi, the desert. At night we sit in front of the big window and turn the lights out, and for the first minutes you see only a black hole, then some stars, then hundreds and thousands of stars, then the outline of Fisher Towers."

Call it the poetry of space. □



Millicent Rogers' New Mexico Legacy

Jacqueline and Arturo Peralta-Ramos Cultivate an Artistic Heritage at His Mother's Historic Adobe on the Taos Plateau

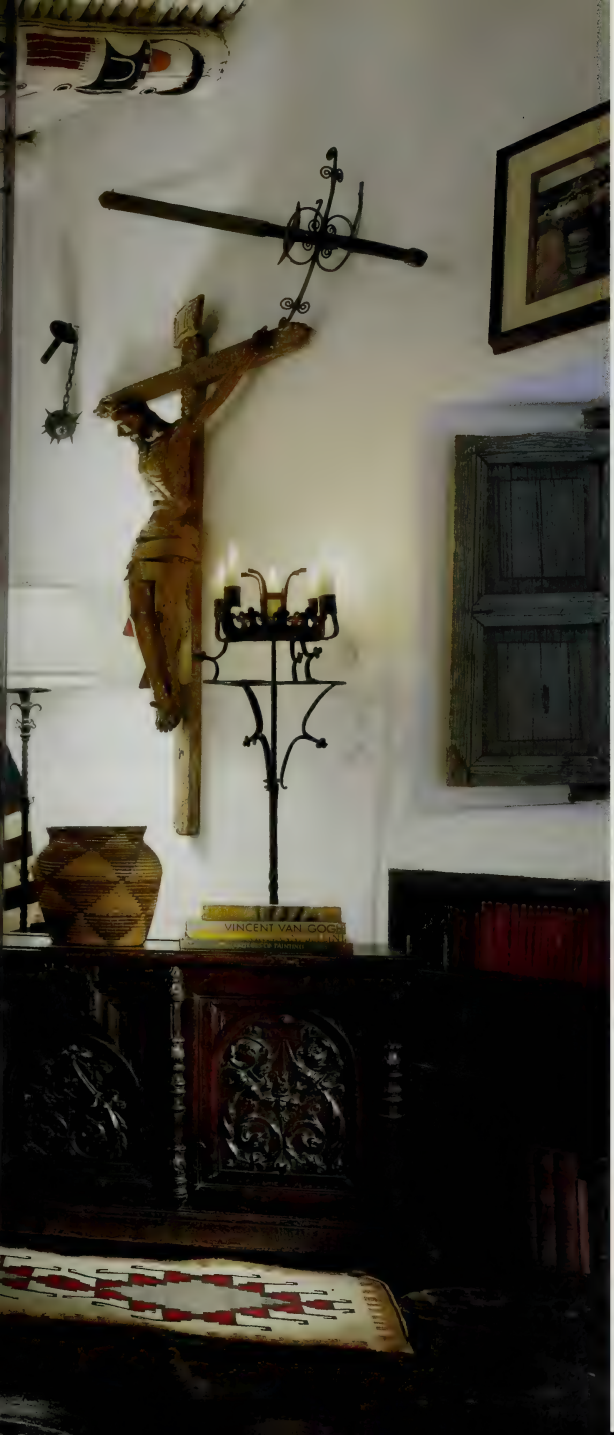
Heiress Millicent Rogers spent her last years in New Mexico, studying indigenous cultures and entertaining friends like Clark Gable and Barbara Hutton. Her property, now La Mancha Farms, is today the residence of her son Arturo Peralta-Ramos and his wife, Jacqueline, who have continued her legacy—expanding the house and adding to her collection of European and native American objects. THESE PAGES: Taos Mountain rises to the east. INSET OPPOSITE: Curving walls and natural tones characterize the house, once part of a late-17th-century fort.

OGRAPHY BY ROBERT RECK



INSET LEFT: Rogers, as seen in a Louise Dahl-Wolfe photograph in the library, first visited New Mexico in 1947 as a guest of actress Janet Gaynor. She was known for her strikingly original style as well as for her innovative jewelry designs. The Millicent Rogers Museum in Taos holds part of her assemblage of native American art and objects, and her own creations.







"My mother began the house in 1947, but she died before it was finished," says Arturo Peralta-Ramos (above, with his wife, Jackie). "We've been working on it since 1967," adds Jackie Peralta-Ramos, who has been actively involved in the interior design.

"SHE CAME HERE fascinated by the meaning of the place, and ended up finding the meaning of her own life," says Arturo Peralta-Ramos, one of Millicent Rogers's sons, of his mother's last years in New Mexico.

A strikingly beautiful and fashionable socialite, designer and humanitarian, Rogers was already something of a celebrity when she died forty years ago. Her very clothes and jewelry—much of which she conceived herself—defined new dimensions of design and became an intriguing, often flamboyant emblem of her generation's sophistication.

Yet for all the flair and fame, few have glimpsed what is among Millicent Rogers's most creative works, her beloved adobe house on the Taos plateau in New Mexico. It was there that the unique sensibility, talent and taste of one of the century's significant women came together in unexpected ways, enriching both the Rogers legend and her aesthetic legacy.

LEFT: Dorothy Brett painted the pine vigas in the library, where Pima baskets and native American rugs join an Italian cassone and a circa 1900 Mexican crucifix. On the mantel, a model of an ancient Chinese oxcart sits alongside an Italian mask and Rogers's bronze head of writer Ian Fleming.



Nineteenth-century windows from a chapel in Arroyo Hondo, New Mexico, highlight the library, where Jackie Peralta-Ramos studded the adobe floors with cross sections of pine. A Biedermeier chair is paired with a Mission-style side table. A beaded tobacco pouch hangs beside the door; above is a print by George Catlin. On the floor is a Two Gray Hills rug.

She was born in 1902, the granddaughter of Standard Oil's Henry Huttleston Rogers, who was an advisor to John D. Rockefeller and a friend of Mark Twain, Booker T. Washington and Helen Keller. From the beginning, however, there was something more to Millicent Rogers than famous names, grand estates and high society or even her patrician good looks.

She shocked and delighted other debutantes of the 1919 New York season by crowning her avant-garde coming-out dress and her starkly alabaster face with what Diana Vreeland later described as a sensational "head-dress from China Town." At other balls, the colorful young rebel might dye her hair to match a Schiaparelli gown or captivate the crowd with a succession of exotic ensembles, appearing in one after another throughout the evening.

A celebrated model and photographers' favorite as well, Rogers made headlines in the 1920s and 1930s with three glamorous if failed marriages—including one to an Austrian count and Davis Cup champion and another to an aristocratic Argentine, Arturo Peralta-Ramos, who raced cars and bobsleds. The couple had two sons, Arturo and Paul.

But aside from her features in *Vogue* and *Harper's Bazaar*, her periodic divorces and perennial appearances on the best-dressed list, she also collected a variety of art with great discernment and cultivated a wardrobe with eminent designer Charles James that was a singular expression of her own gifted eye. "She made her own fashion," wrote one historian.

By the 1940s she had begun to make her own gold and silver jewelry, the first of over three hundred designs that drew on Middle Eastern, African and native American precedents—and even fashioned her own car, a sleek-lined gray Delahaye.

It was this evolving talent, along with her somewhat tempestuous nature, that informed her Taos abobe. Yet her almost mystical insight in-



Three oils by George McChesney are displayed in the sitting room off the master bedroom; between them are two peyote fans. A Navajo blanket covers the sofa; a circa 1890 Navajo eye dazzler is on the table. Two Navajo Germantown eye dazzlers from circa 1890–1900 are on the floor. Italian chest at left is circa 1600. At right is a circa 1900 English davenport.

to the mud-and-straw architecture of New Mexico, her sensitivity to the land, is also unmistakable. "She loved the desert and entered into a kind of relationship with it," says Paul Peralta-Ramos. "You can sense that in the house itself."

MR, as her family called her, was introduced to New Mexico in 1947 by a close friend, actress Janet Gaynor. "I think she came here initially just to explore and to get away from the social whirl," says Paul, "but then she saw this incredible plain below Taos Mountain, and she was enthralled."

After some searching, she found her house, which looked onto both Taos Mountain and the Sangre de Cristo range. The former summer residence of a Santa Fe judge, it consisted of four small adobe rooms rebuilt in fits and starts up until the 1930s. But the structure was also a vestige of a fort dating from the late seventeenth century, and Rogers set about reclaiming its heritage and establishing her own.

"She instinctively went to the contours of the old ruin and followed the original lines," says Arturo Peralta-Ramos, who lives in the house with his wife, Jacqueline. It was the beginning of a nearly ceaseless unfolding and evolution of the now rambling adobe over the next several years. "The house was never really finished while she was alive," Paul Peralta-Ramos observes. "I sometimes think that if she hadn't died, the building would eventually have reached the old village of Taos miles away."

Rogers had owned other grand residences—on Manhattan's East Sixty-eighth Street, in Beverly Hills, on Jamaica, in the Austrian Tyrol, even a seventeenth-century manor in Tidewater, Virginia—but none of them compared to her adobe, as she would tell friends.

In New Mexico, she entertained a circle of gifted and famous friends, a circle that included Clark Gable, Taos artist Tony Reina, Gary Cooper, Mabel Dodge Luhan of the Taos liter-





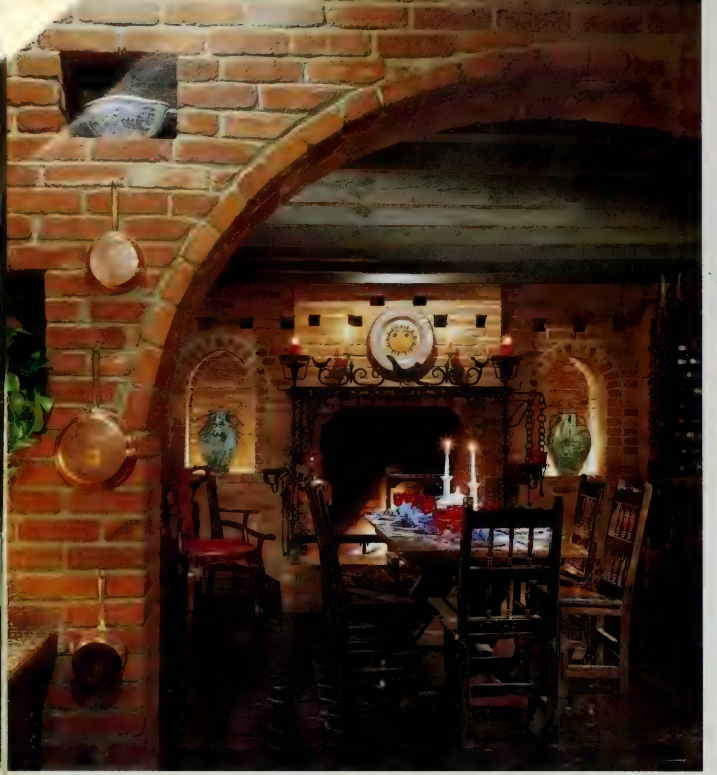
ary and artistic salon, Dame Edith Sitwell, Adrian and Janet Gaynor, Woolworth heiress Barbara Hutton, Ian Fleming and, not least, two of the great names of jewelry design whose treasures she had long collected—Verdura and Schlumberger.

But Millicent Rogers did more than host celebrities and transport a cosmopolitan society to a sleepy New Mexican village. "MR always felt she had more to learn here than to teach or show," says Paul Peralta-Ramos. With reporter and novelist Frank Waters, the author of *The Man Who Killed the Deer*, she lobbied for native American rights and arranged for Christmas donations to the needy of the Taos Pueblo, just as she had organized hundreds of doctors and nurses and raised millions of dollars for an international relief effort during and after World War II. "She fought with the powers that be and even went to Washington to win real citizenship rights for Indians," adds Arturo.

Her political advocacy was part of a larger patronage of native American cultures. Traveling with a tent to outlying pueblos and villages in a station wagon, she became one of a handful of generous and visionary collectors of Southwest Indian jewelry and crafts, buying with the same creativity and imagination that she brought to her own increasingly sophisticated jewelry designs. "She worked a great deal in the house," says Arturo, "and when she wasn't working she was out collecting or helping—and always carrying her jewelry tools with her. There was so much intense purpose to what she did here."

Originally christened Turtlewalk, now La Mancha Farms, the adobe is a genuine collaboration between Millicent Rogers and a daughter-in-law she died too soon to know—Jacqueline Peralta-Ramos, a former model. "Jackie has been the driving force be-

For the open corridor leading to a guest bedroom, Taos artist Joe Suazo conceived a fresco-style mural with natural pigments that underscores the house's southwestern spirit. The Italian candelabrum is circa 1600.



In the country dining room off the tiled kitchen, stately oil urns are displayed in New Mexican *nichos*. Between them is a fireplace framed in Florentine ironwork, which warms the antique Italian chairs and table as well as the Queen Anne–style chair in the corner. As in much of the house, Jackie Peralta-Ramos did the Mexican tile floors herself.

Arched doors in the thick walls of the original rooms open to small sitting rooms and guest bedrooms that are highlighted by carved vigas and primitive *latillas*, ornate French beds from Devil's Island, Florentine tables from the estate of William Randolph Hearst, an early Victorian chest and a New England slipper chair. All claim their rightful places next to rounded adobe fireplaces, native American rugs, blankets, pots and baskets, and even an exotic hanging depicting an eerie shaman.

The gathering of cultures is most vivid in the library, which was once two rooms. Arturo and Jackie Peralta-Ramos have merged it into a long gallery atop a startling floor designed by Jackie of burnished pine stumps anchored in darkened adobe.

continued on page 188

ABOVE: Jackie Peralta-Ramos embellished the brick-lined country dining room with floors of Mexican tile. Ancient storage jars flank a fireplace framed with Florentine wrought iron. The chairs are antique Italian.

BELOW: Cedar *latillas* cover the open-beam ceiling in a guest bedroom. The Jamaican four-poster is 19th century. An oil by A. Matthew Smith is over a table topped by a Guatemalan shawl and a Philippine santo.

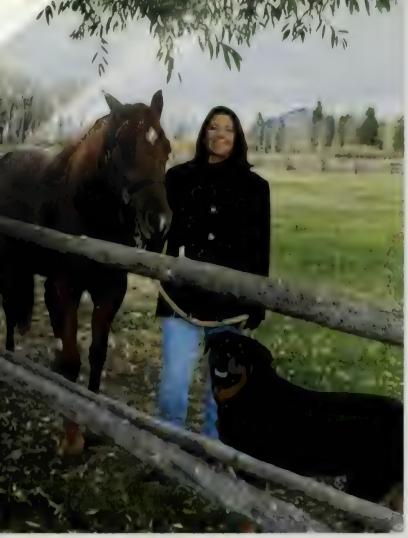
OPPOSITE: For Rogers, the master bedroom was a salon; today it's enhanced by a large window added by Arturo Peralta-Ramos. Jackie appears in the charcoal portrait. Navajo chief's blankets are circa 1890.

hind the fulfillment of the house," says her brother-in-law Paul. "MR was her own architect, and Jackie has been able to re-create that spirit."

A former foreign policy official and now a defense contractor for the United States Navy, Arturo Peralta-Ramos was introduced to his wife in New York. The couple have brought their own lively society to La Mancha Farms—political figures, historians, artists and others—and they have put their own stamp on [illegible] furnishings. As a result, the [illegible] today in the distinctive [illegible] Rogers and Peralta-Ramos.







"I wanted a ski retreat far from Los Angeles and ended up finding a new home," says designer Linda Chambless (left, with Omega Smoke and Roman) of her ranch in Wyoming.

An Urban Cowgirl's Ranch in Wyoming

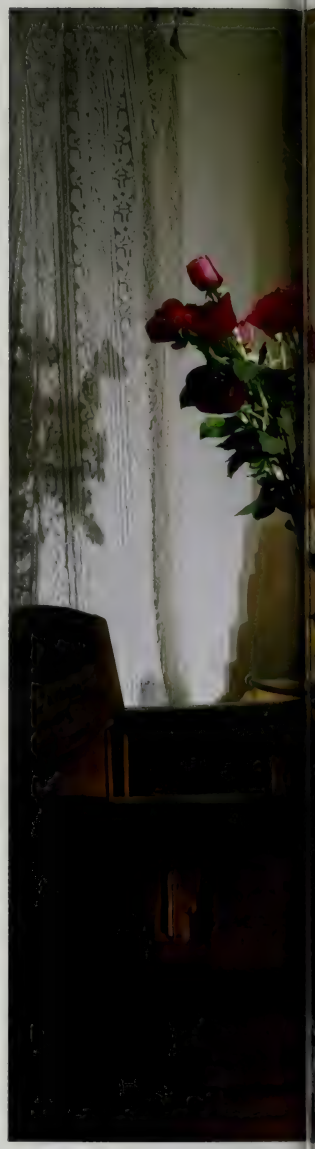
A Wilson Ski Shack Is Remade into a Designer's Year-round Residence

INTERIOR DESIGN BY LINDA CHAMBLESS AND JAMES MAGNI
TEXT BY ELIZABETH CLAIR FLOOD
PHOTOGRAPHY BY MARY E. NICHOLS



ON A SUMMER EVENING in Wilson, Wyoming, population two hundred, a couple on horseback gallop across sagebrush toward the Grand Teton mountain range, a child dangles a fishing line from a bridge, and folks gather at the Stagecoach Bar for a game of pool and a cold beer. Standing on her front porch, watching the moon rise above the valley of Jackson Hole, Linda Chambless smiles. "I've lived in a lot of places, but Wilson is the final place for me. I really believe that. I just feel at home here more than I have anywhere else."

Two years ago Chambless, a partner in Magni Design, packed her bags and escaped from Los Angeles. She



LEFT: The dining area features a 19th-century English equine oil. The canvas chair was designed by her partner, James Magni, who also helped with the interiors.



ABOVE: "Jim and I designed the fireplace. The rusted-metal surround and hearth were made nearby in Jackson. Since it's so dry here and things take years to rust, the pieces were first put in a salt solution and then left in the snow all winter," says Chambless. Presiding over the living room is a Philippine santo. "I like pieces that are old and hand-done, hand-carved and hand-painted," she says. The glass bowl is by Algerine Correia. At right is a Plains Indian lance.





wanted a change. "In L.A. I had no personal satisfaction except work and some friends," she says. As the memories of traffic jams and endless workdays faded, Chambless settled into her new house, tucked up against a creek and an aspen grove, in hopes of pursuing a few childhood dreams.

"I've always known I wanted to live on a ranch," she says. "My grandmother had a farm in Virginia. My fondest memories as a child were of being out on that farm and being with the animals. So living in the country had always been in my heart." She also wanted to ski and take up English riding again. After visiting with horse trainer Mel Dahl, however, she swapped her English saddle and jodhpurs for a western saddle, a pair of boots and three fine cutting horses.

Her new house, "originally just a ski cabin," she says, would have to be decorated and furnished to suit a ski bum with cowgirl tastes. But before Chambless and her partner, James Magni, could proceed with the interiors, the house needed to be gutted and remodeled. When Chambless first moved in, the walls were covered in a mosaic of rough-sawn wood that had been stained orange. "Immediately I Sheetrocked over it, hand-finishing and texturing the walls with drywall mud and a thin wash applied over the surface," she explains. "The whole point was to create an aged look. I wanted a warm feeling in my house, and the aged look feels warm to me." She and Magni also "opened up the space and lightened it" by eliminating a half-wall and reconstructing the stairwell. "One of the great things Jim taught me is that you can always make a space work," Chambless says. "There's nothing that can't be accomplished."

While Chambless wanted the interior of the house to accommodate

"Woodrow Blagg, an artist from Texas, did the pencil drawing specifically for this space," says Chambless of another area of the living room. Dutch colonial chairs from Java flank a table by Cedric Hartman. Cabinet is from Brazil. Mimi London draperies.





her new western life and reflect the rugged history of the area, she also felt strongly about representing her contemporary tastes. "I like so many different things," says Chambless. "It was interesting to try to blend them all together."

The hand-textured walls were an effective backdrop for her striking collection of artifacts and austere antiques. "I like things clean and simple, and I like the mix of the new and the really old and primitive," Chambless says. In the living room, the stark lines of the two Dutch colonial chairs, the gentle curves of the reconstructed Billy Baldwin–style sofa, the lines of the rusted-iron fireplace, and the hand-carved figure of a 17th-century Philippine santo all find their own dramatic place on this stage. She continues the combination of old and new in the dining area by placing Spanish colonial–style wood-and-leather chairs with more modern white canvas chairs designed by Magni.

Chambless used iron and rusted metal throughout the living room to enhance the rustic feeling. She replaced an old wooden support beam with a rusty pipe so as to "tie in a lot of the other metal I used," she says. "The pipe was also something unusual, something different. I particularly like the patina."

Designing the house was a challenge because of Jackson Hole's extreme weather conditions. "The lifestyle out here is more casual than in Los Angeles. I had to make my house a bit more practical. Here you want to be able to come inside in your ski boots and not worry about scratching up the floor. I come in with snow on my boots, and my dogs come in with mud on their feet."

The two partners found mahogany much more functional than the maple-

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"I found the old picture frame in Jackson and wanted to use it on its own," says Chambless. "And the Mexican painting added some more interest." On the guest bedroom chair is an Indian appliquéd fabric.





An iron post bed and a painted turn-of-the-century cupboard, which holds a 19th-century altarpiece, dominate the master bedroom. A piece of Venetian glass and an Indonesian blanket rest on a Mexican chest.





The front porch affords a view of Chamberlain's horse corral and Jackson Hole. "I use the western saddle when I ride in local cutting horse competitions," she says. Her tack dangles from the horn hat rack at left.

Barn Raising in the Santa Ynez Valley

California Collectors Donna and Ken Fields Adapt Old Buildings to a New Setting

TEXT BY IRENE BORGER
PHOTOGRAPHY BY JOHN VAUGHAN



"We wanted to retain the look of a ... seventh-century New England hay barn and the ... house ... verting them into a home ... century and full ... Valley, Calif... was a logistical ...





BARNS FIGURE AS prominently in American mythology as they do in the American landscape. Tales suggest an architecture constructed between sunup and sundown by neighbors nourished by one part square dance, two parts pie. Beguiled as they are by such stories, American folk art collectors Donna and Ken Fields came to measure barn-raising time in seasons, not in blinks of the eye. While they

ABOVE: "The barn is designed with a central hall plan but without divider walls," says Fields. "Therefore the entrance hall is part of the overall open living space." Above the door is a Pennsylvania pediment. A 19th-century boot scraper rests on top of the 19th-century American cupboard, at left.



acquired their hundred-and-fifty-acre property in California's Santa Ynez Valley the very day they spotted it, more than four years passed before they lived there in that symbol of rooted simplicity: the barn.

A designer as well as a collector and private dealer, Donna Fields says that no matter how many times she walked through the land, no matter how many architectural solutions she pondered, it never felt right to build a conventional house. "I wanted something that looked as if it grew out of the ground, something that belonged," she says. "All of a sudden it came to me: What about an antique barn?"

Once the solution hit, the couple



"There is no finish on this barn whatsoever," says Donna Fields. LEFT: "The focus in the living area is the architecture and the antiques." In the foreground stands a 19th-century carousel figure of a deer from Christie's. Ralph Lauren fabrics on the wing chairs.

ABOVE: "Center stage in the living area is the large walk-in fireplace that I've always wanted to have," notes Fields. "It was built with serpentine rock." The 19th-century American carved eagle bears its original gilt.



"There was a lot of concentration on the placement of windows, in order to bring in the most light but not violate a traditional aesthetic," says Fields. "Keeping the authenticity of the barn was important, and yet we wanted to capture the views." ABOVE: A 19th-century wood Indian trade sign from Maine is set on a Shaker blanket chest in a living area corner.

et off for New England on a barn-hopping tour, and Donna Fields set out to learn "the language." Longtime easterners steeped in the world of Yankee auctions and flea markets, they were well aware of the East Coast practice of moving and restoring barns and period houses, but they were less familiar with the structures' various stages of disintegration.

"You can't imagine how bad old barns can look," Fields recalls. "Worlds beyond the worst fixer-upper: They often lean wildly in one direction with great portions of the roof and siding missing. Sometimes they're so lopsided you have no idea of their height."

After traveling throughout New Hampshire, Massachusetts, Connecticut and New York, Fields spoke the vernacular. She recognized that they had to look beyond a façade's condition and focus on the volume, the frame and the roof system. With the intention of housing their collection of American furniture and folk art, the Fieldses zeroed in on three prerequisites: Rustic. Aged. Big.

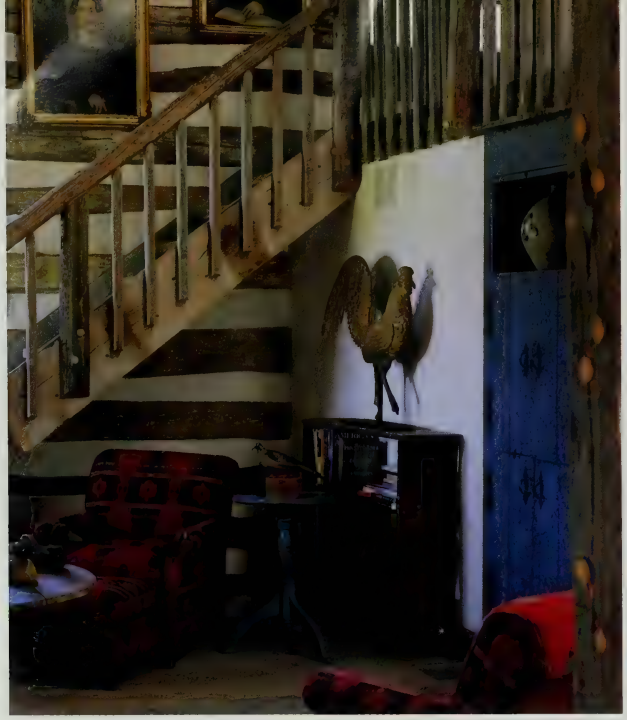
As an antiques collector, Fields was inevitably concerned with surface. "Whether something is a weathervane or a piece of furniture, the issue of patina, patina, patina, is drilled into your head. I found myself looking at beams the way I'd look at a table. I preferred barns that had as much of the original patina as possible."

As the Fieldses continued to tour, they sought out the earlier, primarily late-eighteenth-century, hand-hewn structures, with irregular cut marks and indentations on beams made by an adze, in contrast to the later—and more prevalent—rough-sawn barns. In addition to viewing structures in their original state, they looked at numerous restorations with new construction and refinished walls. "We saw barns that had been turned into houses with rooms," Donna Fields



"Since a barn's not really a house, it didn't have to adhere to too many rules," says Fields. "If we'd bought a period house it would have been more difficult to make changes. A barn is really a big open space with beams. You can pretty much do what you want." BELOW: "We kept the dining area simple." The American Windsor chairs are late 18th century. RIGHT: Kitchen shelves display 19th-century wood bowls, measures and boxes.





"The log houses had original foundations of dry piled stone, and no mortar was used," explains Fields. "We chose them to combine with the barn because they complemented it so well." ABOVE: "We use the loft as a guest bedroom." The rooster weathervane is cast iron. Chair fabric, Ralph Lauren.

says. "What attracted us to barns in the first place was precisely the idea of a big open space with minimal walls." A pine hay barn in New Hampshire, built around 1780, ultimately attracted them the most. Massive, primitive and without finish, it was exactly what they were looking for. The next challenge was to move it to California.

"I had nightmares of West Coast contractors staring at the pieces like an impossible jigsaw puzzle," Fields remembers. While it wasn't difficult to find someone to dismantle the barn, the problem was that most specialists would not come out West to stand it up. The couple finally located a firm that would agree to disassemble the barn and raise the frame but nothing more.

Although Donna Fields feels that as a product of popular culture barns can be viewed as folk art, she also says that it's important to realize that they are not synonymous with antiques. "Barns aren't pieces of furniture you're careful not to alter. They're not weathervanes that have lost a tail or leg. You want to keep the feeling of a barn's authenticity, but you want to make it functional too. Besides, a barn's irrevocably changed the minute you take it apart."

After cutting down the height of the thirty-foot barn some five feet to "leave it big and spacious but make it more cozy," she says, steel reinforcements—the "house around the house" —were required in order to pass rigorous earthquake codes. The Fieldses continued to transform the two-hundred-year-old structure by installing small-paned windows, a cupola made from old wood, a staircase to a new loft and a walk-in fireplace fashioned of local serpentine rock. Instead of trying to utilize the brittle original siding that "would have had the air whistling through," they added on a new skin that was "weathered as best we could." Wraparound open cedar porches, unheard of in the Colonial North, became a bridge to the southern California landscape.

Inveterate urbanites, the Fieldses weren't sure how much time they'd actually spend "a million miles from nowhere," but after six months of long weekends on-site accompanied by delighted friends, they found they needed more room. Though it would have been feasible to double the space with a second barn, Donna Fields wasn't interested in repetition. Nor would new construction fulfill her preference for organic form. Once again, she waited until the right answer came.

On a foray back East, Ken Fields spotted a newspaper advertisement for two eighteenth-century log cabins, and that gave them the idea to find similar ones. The couple felt the cabins and barn formed the perfect coordinate of variation and correspondence. "Kissing cousins," as Donna Fields calls them. Like the barn, their West Virginian log structures were built in the late eighteenth century. Unlike the barn, the cabins were constructed out of twelve-inch-thick pine logs, so there was no need for new siding. Fresh chinking, the insulation between the wood, was added, and a staircase that Fields describes as "an inch wide" was enlarged. The original flooring was retained.

In the same way that she was drawn to the rusticity of the barn and log houses—"We thought about moving a period farmhouse here for about

OPPOSITE: "We emphasized the texture of the wood and the plaster in the log house's master bedroom." Over the bed hangs a circa 1880 hooked rug. By the window, at right, is an iron "Jenny Lind" mirror on a stand.

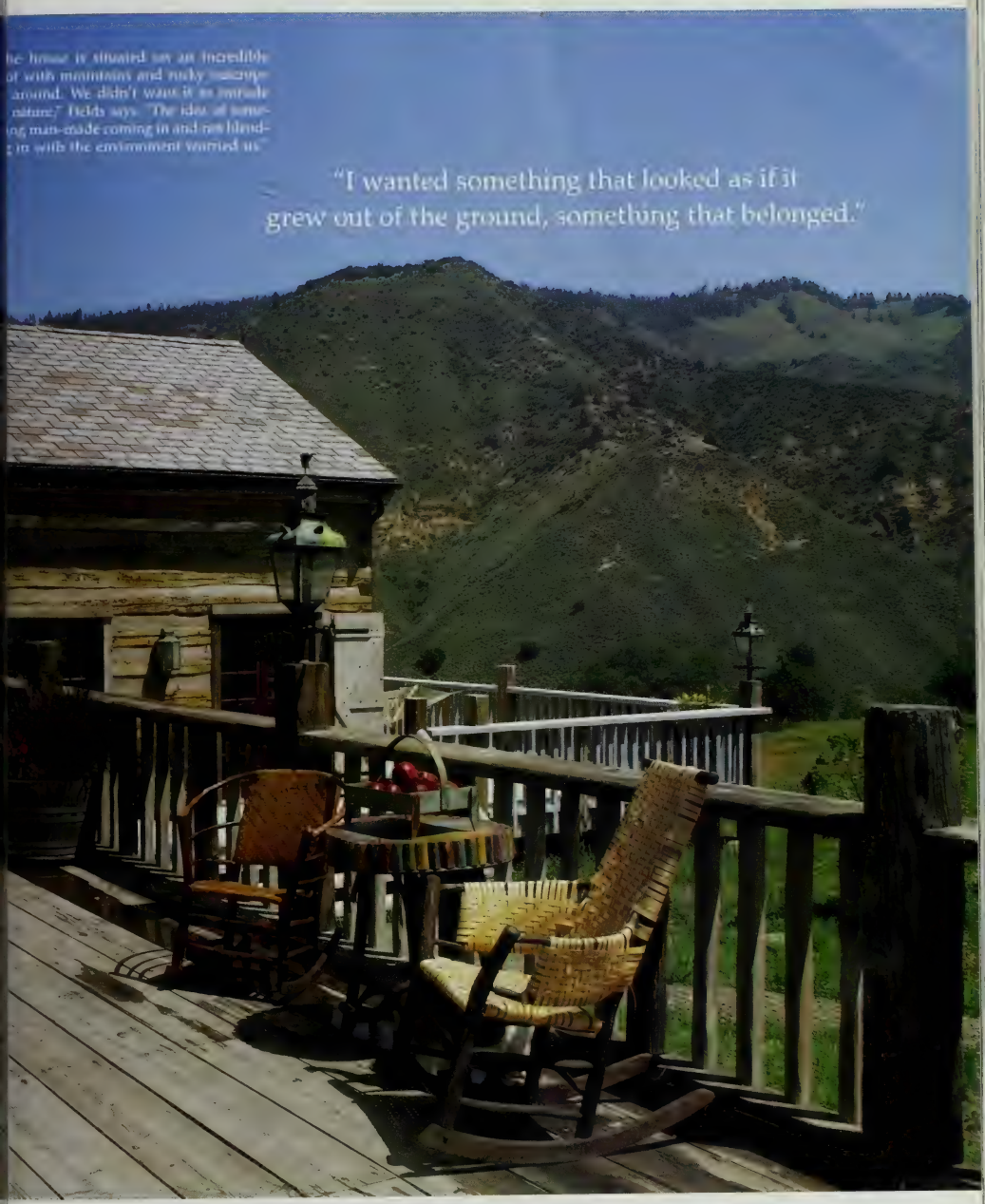


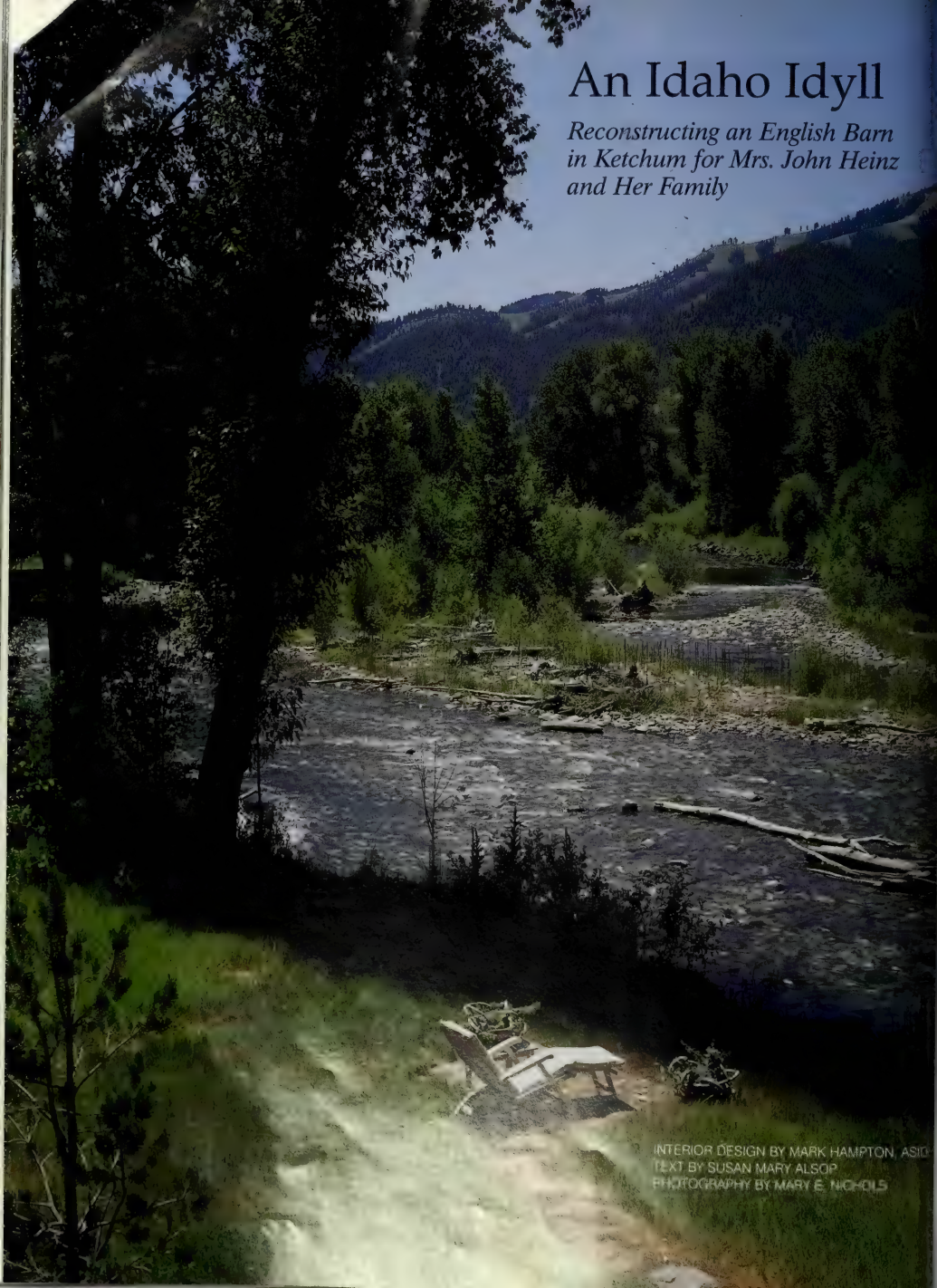


"I've always been more attracted to folk art and nonacademic pieces than to formal Colonial works," says Fields. ABOVE: A 19th-century folk painting by an anonymous artist dominates a master bedroom wall.

one minute"—Fields has long collected painted and unpainted country furniture and elemental folk art. "There's no way you can look at Philadelphia highboys and not be brought to your knees, but they don't make my heart pound like country pieces do." A particularly spartan carousel deer, a zinc cigar-store princess, an eighteenth-century New England tavern chimney breast and native American textiles are arranged with original Shaker chests and chairs and early American pottery in the properly spare milieu.

Since the Colonial era, both attached and independent building clusters have been commonly found on single rural properties. "Big house, little house, back house, barn" was at once a description of the architectural style of accretion found in northern New England in the late nineteenth and early twentieth centuries and a children's rhyme. When the Fieldses transformed their barn into the "big house" and their log cabins into the "little" and "back" houses, it was inevitable that the incremental growth continue. Finding that t[illegible]v required a woodworking shop and [illegible]k-er's apartment, the Fieldses [illegible] auxiliary structure across th[illegible] ow. Or, as Donna Fields puts it, "We needed a barn for our barn."


he house is situated on an incredible
ot with mountains and rocky outcrops
around. We didn't want it to intrude
nature," Fields says. "The idea of some-
ng man-made coming in and not blend-
in with the environment worried us."
"I wanted something that looked as if it
grew out of the ground, something that belonged."



An Idaho Idyll

Reconstructing an English Barn in Ketchum for Mrs. John Heinz and Her Family

INTERIOR DESIGN BY MARK HAMPTON, ASID
TEXT BY SUSAN MARY ALSOP
PHOTOGRAPHY BY MARY E. NICHOLS



"It's a reassembled fifteenth-century English barn," says interior designer Mark Hampton of the H. John Heinz III family's residence in Ketchum, Idaho. OPPOSITE: The house fronts the Big Wood River.

ABOVE: "The beamed great hall is the heart of the house," notes Hampton. Bailey & Griffin fabrics are on the pair of tufted chairs and window seat. Henry Calvin drapery fabric. The sisal rugs are from Stark.

THE LATE SENATOR John Heinz was a man of infinite resources and imagination. When he and his wife decided to build a house in the mountains of Idaho, there was nothing banal about their plans. Mrs. Heinz cherished her memories of a wonderful old timbered and high-ceilinged Tudor inn in hilly


SIENA



"The Heinzes wanted an old-fashioned timbered country cottage," says the designer, "one that was very informal and comfortable. It also had to be a bit whimsical and not at all serious. I've known the family for a long time, and it was fun to do."



"We used some family antiques in the design, but the emphasis was on country furniture like cupboards, armoires and large tables," says Hampton. ABOVE: The breakfast area.

OPPOSITE: The great hall incorporates both living and dining areas. In one corner stand a rustic table and English-style chairs for playing games and reading. Ralph Lauren seat cushion fabric.

Swaziland. She was brought up in Mozambique, where the summers are moist and hot. Swaziland was her parents' choice for cool holidays, and her descriptions of it inspired her husband. He loved the idea of ancient timbers above a huge central room; the question was how to find the necessary material.

That problem was resolved when the senator discovered that he could buy and bring over an entire barn from England. It had been built in 1485, and the oak beams were in excellent condition. "The [illegible] never suffered from central [illegible]ins Mark Hampton, the New [illegible]ed interior designer and close friend of the Heinzes' who worked on the house. An English carpenter accompanied the barn, and the local Idaho craftsmen were fascinated by the job that lay ahead. "They were marvelous craftsmen who enjoyed being pushed to do what they had never done before," says Hampton.

"Jack was such a creative person, and the house was an expression of one of his many talents," Mrs. Heinz reflects. "He had a wonderful eye."

The choice of the site was a creative act in itself. Although high mountains frame the views from the windows, they do not overpower the structure. A conscious decision was made to have the house constructed on the local rock, and its soft putty-colored walls seem as natural a part of the landscape as the woods that surround them or the rushing river that runs just below. Hampton calls it "the house built in the woods, with a mysterious atmosphere—you don't know what to expect when you arrive."

Mrs. Heinz and her three sons, John, Andre and Chris, love their summer visits, when the meadows are full of wildflowers and they can lounge on the terrace among the sweet-smelling herbs that grow between the paving stones. But it is ar-





ABOVE: "I'd describe the master bedroom as farmhouselike," says Hampton. Cowtan & Tout trellis-pattern and vine-motif fabrics. Draperies, Clarence House. Brunschwig & Fils bedcovering fabric.

OPPOSITE ABOVE: A guest bedroom affords a view of the mountains. Clarence House floral fabrics. Headboard and dust ruffle fabric is from Cowtan & Tout. Quadrille fabric on chair.

rival in winter that may be remembered most vividly. After a drive through the woods, guests come to the door, where they stamp the snow off their shoes on broad stone steps. Then they enter an immense space that measures twenty-five feet high, fifty-seven feet long and twenty-four feet wide. The floor of the great hall is covered by two sisal rugs, over which Mrs. Heinz has strewn Oriental rugs of warm, faded colors. "We used faded colors everywhere to give a patina of age," says Hampton. "And all the new wo[illegible] stained a natural colo[illegible] avoid painted woodwor[illegible] the beautiful old beams."

The furniture is an easy blend of fine family antiques, comfortable upholstered chairs and sofas, rustic pieces like the red Windsor chairs around the dining area table and sophisticated pieces like the big blue-painted Austrian cupboard. The antler chandeliers were made locally for the room, but the trophies on the walls were taken many years ago. Primitive elements are interjected throughout the house—a Welsh milking chair, for instance, could have been made at the same time that the original barn was built, before the reign of Queen Elizabeth I.

[illegible] one end of the great hall is [illegible]hen, and then up a floor are the guest bedrooms. The sons' rooms are at the opposite end of the great hall. The master bedroom, with its high ceilings and large fireplace made from local stone, is upstairs. For it, the designer chose a Victorian chintz in which a black-and-white trellis embraces the pinkest of wild roses, and a black wool carpet covered with flowers.

The Heinzes have spent only four summers in their house in the woods, and their time there has been happy. The senator is deeply mourned still, but Mrs. Heinz and her family know that he would have wanted this wild and beautiful place to remain a part of their lives. □

"Mark Ham[illegible] the house built in the woods."



"The family asked that the house be neutral in terms of seasonal atmosphere because they like to come here throughout the year, both in summer and in winter," says Hampton. BELOW: A variety of native plants, herbs and wildflowers soften the flagstone paving of a terrace that fans out above the riverbank. "This area is in constant use in fine weather."





On the Slopes of Deer Valley

Imaginative Details Enliven a Family's Log Retreat in Utah

ARCHITECTURE BY FRED BABCOCK, AIA
INTERIOR DESIGN BY DAVID KRAJESKI
TEXT BY JOAN CHATFIELD-TAYLOR
PHOTOGRAPHY BY MARY E. NICHOLS



regory and Diane Liemandt's Park City, Utah, vacation resi-ence is sited on the ski slopes of Deer Valley. ABOVE: The deck acing the Uinta Mountains wraps around from the front en-rance. Fabric on the ponderosa pine chairs is from Scalamandré.

BELOW: Using scrub-oak branches and salvaged hardware, interior designer David Krajeski created the front door in the "Utah rustic" style he devised for the rest of the house. The floor is local flagstone. Ralph Lauren fabric covers the wicker bench.

FTER FIVE YEARS of looking for the ight piece of property for a family ski ouse in Colorado, Texans Gregory nd Diane Liemandt paid a quick visit o Utah in 1983, to check out Deer alley, the ski resort that had just pened in Park City. Although the ouple had a few reservations—they hought it might be "too glossy," Greg-ry recalls—the setting proved to ave the type of character they were eeking. "We had always wanted to e close to an old mining town, a lace with some history that wasn't ust a chic vacation spot," he says.

Park City had been a raucously suc-essful boomtown in the nineteenth entury, following the discovery of ilver, gold and lead in 1869. The bub-ble burst in the twentieth century: A disastrous fire in 1898, declining silver prices, Prohibition, the world wars and the Depression left Park City practically a ghost town. "In the 1960s you could have bought the whole place for the back taxes," says Park City interior designer David Krajeski.

Salvation came in 1971, when developer Edgar Stern decided to turn the area into a ski resort. A movement arose to preserve the historic main street, and Stern opened the surrounding hillsides to development. Park City was a boomtown again, this time populated not by rough-handed miners but by skiers in flashy stretch pants and expensive parkas.

The blend of historic atmosphere and modern conveniences (quick access to the Salt Lake City airport was a determining factor) appealed to the Liemandts. "Within five hours of ar-



OPPOSITE: The gabled wood-and-stone south façade has more window area than is typical of log houses. "Log construction is usually considered restrictive in terms of design possibilities," says architect Fred Babcock. "This was a chance to stretch beyond what we had assumed could be achieved."





The great room, intended to convey the feeling of a grand hunting lodge, incorporates Krajeski's interpretations of Adirondack, rustic, western and Greene and Greene designs. "For the fireplace wall, we wanted the stone—which was taken from the Provo River—to look as if it had been added over a long period of time," says Diane Liemandt.





dating him with pictures, with catalogues, with literature, so that he understood what we wanted." Although they began with vague ideas of creating an Adirondack-style lodge, they soon realized that they had in mind something more expressive of Utah's rugged mountains. "The house is absolutely site-specific," says Babcock. "It's regionalism taken to a different plane."

The architect's design is centered on a two-story great room with a view of the Uinta Mountains to the north. On a clear day you can see Wyoming, sixty miles away. Babcock had to improvise a bit on classical log construction, since the size of the windows and Park City's seismic requirements mandated some steel bracing. In other respects, however, the building looks remarkably authentic.

"We wanted it to look as if pioneers had put up the house with logs and stones they found as they cleared the site," Diane Liemandt explains. They insisted on whole-log construction,

OPPOSITE: Steps lead to an elevated reading nook in the library: 'It's our favorite 'escape place,' " Gregory Liemandt notes. The rocking chair was crafted of horseshoes and Winchester rifles. ABOVE: The study's fireplace is framed by antlers that were naturally shed.

BELOW: In the dining area, a Navajo blanket pattern is stenciled onto the floorboards. Krajeski designed the juniper-and-alder bar ("complete with arrows shot into a tree") in the spirit of old western saloons. The dining chairs are made with rawhide and antlers.

riving in Utah, we had bought a condominium," Gregory recalls. A couple of years later he and his wife selected a piece of property adjacent to one of Deer Valley's ski slopes and began planning a house. The first requirement was that the new residence be big enough to sleep twenty adults "in beds," so that they could celebrate holidays with their three grown children, several brothers and sisters and dozens of nieces and nephews.

They also knew they wanted a log house. At the time, log houses were rare in Utah, in part because the Mormon settlers brought with them a strong loyalty to New England and midwestern architectural traditions. Fred Babcock, the Salt Lake City architect they chose, had never done a log building. "He said he could do it, and we believed him," Diane Liemandt remembers. "We started inun-





complicated, the house was built near Missoula, Montana, then disassembled and trucked south to Utah for reassembly on the site. "At one point we had a big box with no windows," Babcock says. "It was put together like Lincoln Logs—we numbered every piece before taking it all apart."

As the house took shape, Krajeski traveled to the Adirondacks to look for furniture. "Adirondack ideas were an inspiration, but I realized that the typical crafts of that region wouldn't work in Utah," he says. "The materials were all wrong." He came home to design an interior that Gregory Liemandt calls "upper Plains Mountain," based on local materials. The twig handrails on the stairway are made of scrub oak, ubiquitous across Utah. The great room fireplace is an assemblage of massive stones rounded by the currents of the Provo River. The low table in the great room is a slab of Utah sandstone resting on thick rounds of aspen trunks.

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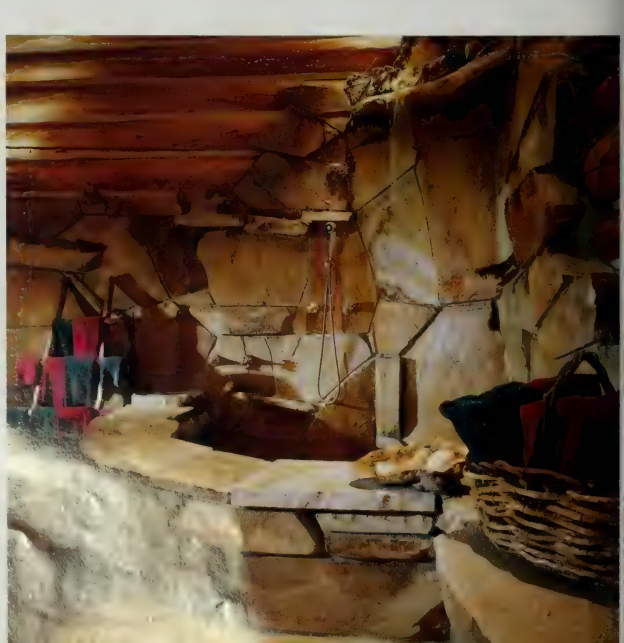
ABOVE: For the scrub-oak handrails on the stair leading up from the great room and entrance hall, "I used the same twisted branch design as I did for the railing surrounding the exterior deck," says Krajeski. "I wanted both to appear to be growing into the space."

BELOW: A rock grotto in the master bath, made from stacked slabs of local sandstone, initially aroused Diane Liemandt's skepticism: "The standard shower—which we never use—was put in because of my disbelief that we could actually have a waterfall as a shower."

without any veneers, and they wanted the materials to appear imperfect and rough-hewn.

"We called the log supplier and told him to send us logs with the bark still on or with huge scars," Gregory Liemandt notes. "He said, 'Basically, you want our seconds.' The stonemasons liked things neat and straight—they always had their plumb lines. But we kept telling them to be sloppier, to let the stones be rough and stick out unevenly. The carpenters had trouble with the idea too. We just said that if there were no splinters, it was wrong."

For all its casual rusticity, log construction requires extremely careful installation of the hidden systems of electrical wiring, heating, [illegible] outlets and pipes. "It's a monumental task just to add an outlet," says Krajeski, who was responsible for the interiors. To make things even more





"The floor of the master bedroom is twelve feet above grade, so you're literally in the tree boughs," says Fred Babcock. The arboreal theme extends within: Burrowed lodgepole pine logs were made into a canopy bed; a freestanding scrub-oak branch projects from the Krajeski-designed armoire. The Liemandts found the 19th-century Scandinavian painted chest-on-drawer at a local antiques shop. Deerskin chair and ottoman and striped bedcovering are from Ralph Lauren.

Ansel Adams, celebrated for his black-and-white photographs of the natural world, was commissioned in 1943 to document the Ahwahnee in Yosemite. The resulting color and black-and-white pictures lay forgotten in the hotel's basement until they were discovered by a park employee a few years ago. "These Kodachromes represent a true condition and arrangement of the hotel," Adams wrote. "I did not cover all of the subject, but I do feel that much of the quality of the Ahwahnee is transmitted in these pictures."

RIGHT: The Ahwahnee, seen in one of Adams's black-and-white photos from 1943, was designed in the mid-1920s by Gilbert Stanley Underwood. BELOW: Adams included his beloved Half Dome in a picture of the wood, granite and stained-concrete exterior.



PHOTOGRAPHY BY ANSEL ADAMS FROM THE CURRY COMPANY ARCHIVES COLLECTION OF THE NATIONAL PARK SERVICE.
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Ansel Adams' Forgotten Ahwahnee

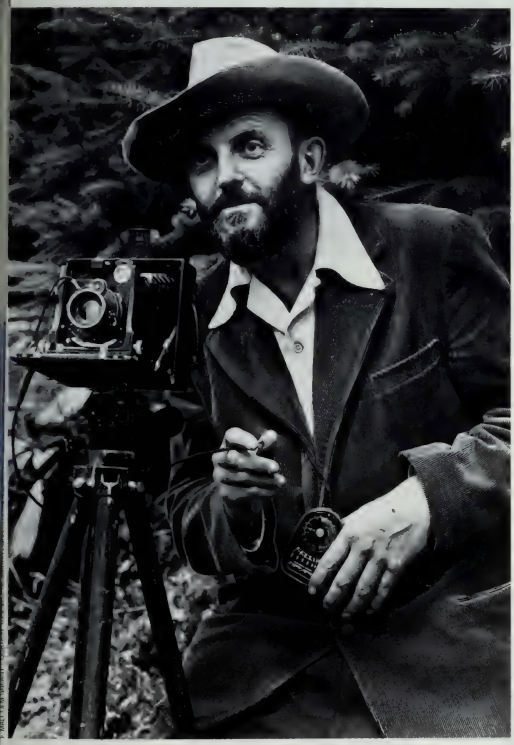
Rare Unpublished Photos from 1943 Capture the Legendary Yosemite Lodge

TEXT BY BRENDAN GILL



FOR AS LONG AS THE ART of photography has existed, the American West has offered an irresistible challenge to photographers. Of the handful of men and women who have successfully met this challenge, by far the best-known is Ansel Adams, who throughout his life enjoyed the good fortune of being equally admired by his professional peers—Edward Weston, Imogen Cunningham and the like—and by the public at large. His photographs, notable for the boldness of their composition, depict the world of nature in so readily accessible a fashion that, looking at them, we seem able to feel in our fingertips the roughness of bark, the smoothness of stone, the softness of snow falling.

Adams was one of those fortunate people who may be said to have been born in the right place at the right time and to have chosen precisely the right career in which to fulfill himself. He encompassed in his person as well as in his work the grand scale and the bluff generosity of spirit that we think of as symbolizing the best of our western traditions. Arriving in San Francisco from New England in the mid-nineteenth century, his pioneering grandfather prospered as a lumberman; his father was no less successful in his early years, and shortly after marrying he built for himself and his bride a sturdy cottage facing the Pacific, on the sand dunes out beyond the Golden Gate. (The Gate was then unbridged; the dunes have long since vanished beneath serried ranks of houses.) Ansel Adams was born in 1902, and his earliest memories were of that windswept cottage. He vividly recalled the fierce battering it suffered during the San Francisco earthquake of 1906. After the quake, a violent aftershock flung the four-year-old Ansel against a brick wall and broke his nose—an injury that remained a proudly borne facial memento until his death in 1984.



At the time he photographed the Ahwahnee, Adams (above, in 1950) had not yet attained widespread fame, but he recalled that in 1928 he was "a definite character about Yosemite, reasonably appreciated for my music and early efforts in photography." In 1936 Adams and his wife took over her father's Yosemite art studio, now the Ansel Adams Gallery.

Adams's businessman father was an amateur photographer and astronomer and doted upon his son; any path that attracted Adams his father encouraged him to pursue. When in his teens Adams became fascinated with the romantic history of Yosemite Valley, off the family went to the valley on summer holidays. His parents having given him his first camera, a Kodak box Brownie, Adams began taking pictures that from the start proved to be of exceptional quality. Formal schooling was soon abandoned as a tiresome interference with the pleasures of hiking, camping out and photographing in the High Sierra. Adams had a gift for music and for a time contemplated becoming a concert pianist; the suspicion that he would never be able to attain the first rank in that endeavor prompted him to think of turning his hobby into a profession. His newly perceived need to earn a living was strongly reinforced when he fell in love with and married Virginia Best, the daughter of Harry Best, an artist who ran one of the earliest concessions at Yosemite National Park.

Best's Studio—which flourishes to this day as the Ansel Adams Gallery, run by the Adamses' son and daughter-in-law—offered visitors romantic views of Yosemite painted by Best, along with the usual tourist souvenirs. When Best died, Virginia and Ansel took over the studio and sought to raise the artistic level of the merchandise on sale there. This merchandise came to include Adams's photographs, which, whether the tourists who bought them were aware of it or not, were very unlike the ordinary picture postcard of the "Wish you were here" variety. Adams had a westerner's dislike for abstract speculation; he was content to see the world as beautiful



ABOVE: In 1943 the Great Lounge, a room measuring 77 by 51 feet, was highlighted by native American motifs and two huge fireplaces. Jeannette Dyer Spencer created the ceiling beam decoration, which was painted over in 1946, when the hotel reopened after serving as a navy convalescent hospital during the war. Art historians Phyllis Ackerman and Arthur Pope selected the rugs.

The interior of the hotel was an odd but pleasing combination of Art Déco and log cabin elements.



and perhaps even sublime, and it was his intention to depict it without sentimentality, not reading into it more than his sharp eye and the manifold resources of his camera and darkroom could take in.

With the ever-increasing popularity of automobiles and a consequent improvement in highways, western tourism boomed throughout the 1920s. From the time of its opening at the turn of the century, Yosemite National Park had provided summertime shelter for visitors in the form of half a dozen small, barnlike hotels and scores of tents set up in campgrounds operated by rival concessionaires. By 1925 the National Park Service decided that the time had come to build a year-round luxury hotel in the park, in a meadow affording spectacular views of Yosemite Falls and the sheer granite cliff face of Half

LEFT: Spencer, the wife of Eldridge ("Ted") Spencer, the architect in charge of correcting the Ahwahnee's structural and design faults in 1931, was the hotel's interior designer for some 40 years. With the advent of automatic elevators, her paintings on the main lobby's elevator door panels were lost.



ABOVE: The dining room, which has retained its original appearance, has long been the site of the annual Bracebridge Dinner, a theatrical event that Adams codirected for more than 40 years. Recalling one festive dinner at which he climbed one of the 34-foot-high stone piers, he wrote, "My exploits were discussed for years afterwards." The sugar pine columns conceal steel supports.

Dome. The hotel-to-be was given the name Ahwah-ee (purportedly an Indian word meaning "deep rassy valley"), and a distinguished architect, Gil-ert Stanley Underwood, was chosen to draw up the lans. It was stipulated that the hotel should resem-le "a quiet, luxurious country home," and what a ome Underwood proceeded to design! On the exte-ior, an immense rustic stone, wood and concrete ortress some five or six stories in height; in the inte-ior, an odd but pleasing combination of Art Déco nd log cabin elements, with hints here and there of Navajo and Moorish styles.

Adams remarked once that in designing the Ah-wahnee the architect had tried to compete with the environment. Succinctly Adams commented, "He ost." Later a second architect, Eldridge ("Ted")

A half-century later, the photographs enjoy the benefit of their long stay in the dark.



RIGHT: For the elevator lounge, Jeannette Spencer painted a mural based on native American baskets. "While the exte-ior of the Ahwahnee remained 'in the megalithic mode,' " vrote Adams, "the interiors acquired an extraordinary beauty, a rare example of tasteful and functional design."

ABOVE: The writing, or mural, room is a small space off the Great Lounge. In contrast with the native American décor elsewhere, it features a *toile peinte* by Robert Boardman Howard of the local flora and fauna, and a copper-clad fireplace.

BELOW LEFT: El Dorado Diggin's was planned as a private dining room, but after Prohibition it became a cocktail bar, complete with replicas of a Chinese joss house, a hotel and a laundry. During the naval occupation it was used as a chapel.



Spencer, and his designer wife, Jeannette, were called upon to remedy some of the building's structural and aesthetic flaws. (In the 1960s Ted Spencer designed a house for the Adamses in Carmel [see *Architectural Digest*, March 1983], where Virginia Adams continues to live and, at eighty-nine, vigorously preside over the vast archives of the Ansel Adams Publishing Rights Trust.)

By 1928 Ansel Adams was a prominent figure in the life of the hotel; among other activities, he wrote, directed and on one occasion acted the role of jester in an annual Christmas pageant called the Bracebridge Dinner, based on a story by Washington Irving. The Yosemite Park and Curry Company, the concessionaire in charge of the Ahwahnee, was Adams's chief employer during the 1920s and 1930s; at first the YP&CCo. paid him ten dollars a day plus expenses, but with the advent of the Great Depression, his salary was reduced to five dollars a day.

In 1943 the United States Navy commandeered the Ahwahnee and ran it as a convalescent hospital

until 1946. Adams took forty-two Kodachromes as well as a batch of black-and-white photographs at the request of the YP&CCo., documenting the condition of the hotel at the time of the navy takeover. Never published, they lay forgotten in a vault in the hotel's basement until an employee accidentally discovered them. By coincidence, some years later the bill for taking the Kodachromes—two hundred and fifty dollars, most of it representing the cost of the film—also turned up, along with Adams's typed admonition that they were to be kept in a cool, dry place and exposed to light only when necessary. A half-century later, the photos enjoy the benefit of their long stay in the dark; the freshness of their color is such that they might have been taken yesterday.

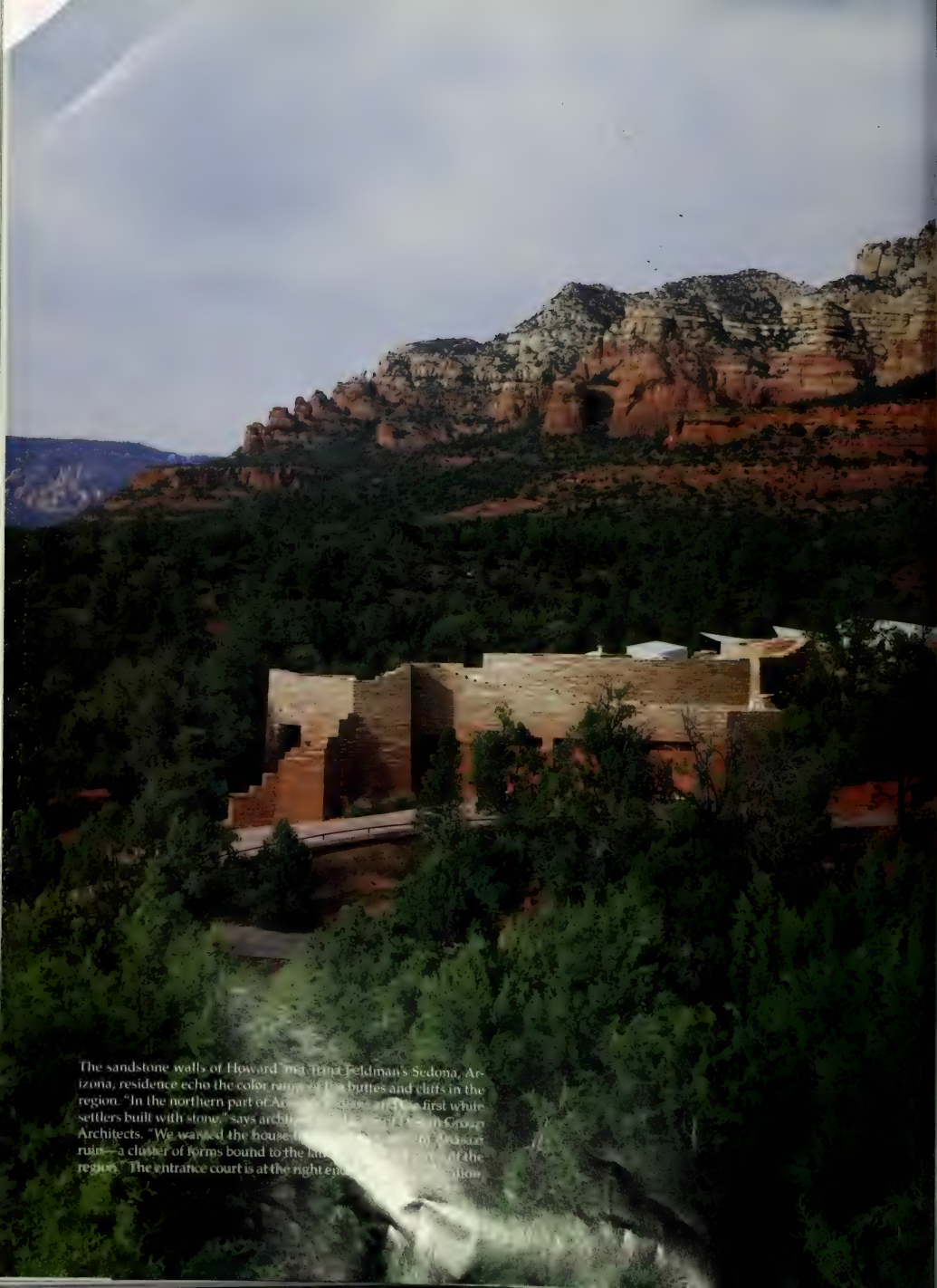
Looking at the photograph of the Ahwahnee's great timbered dining room, we can imagine the Adams of that now distant day capering about in his jester's cap and bells at one of those merry Bracebridge Dinners of his devising. Similarly, in the photograph of the hotel's exterior, we sense the care he took to include in the background a glimpse of his cherished silvery Half Dome rising against an immaculate sky. As he stood behind his tripod and camera in the high grass of the valley floor, he may have thought he was carrying out a mere necessary commercial assignment; in fact, and without his knowledge, he was also standing on the threshold of world fame. □



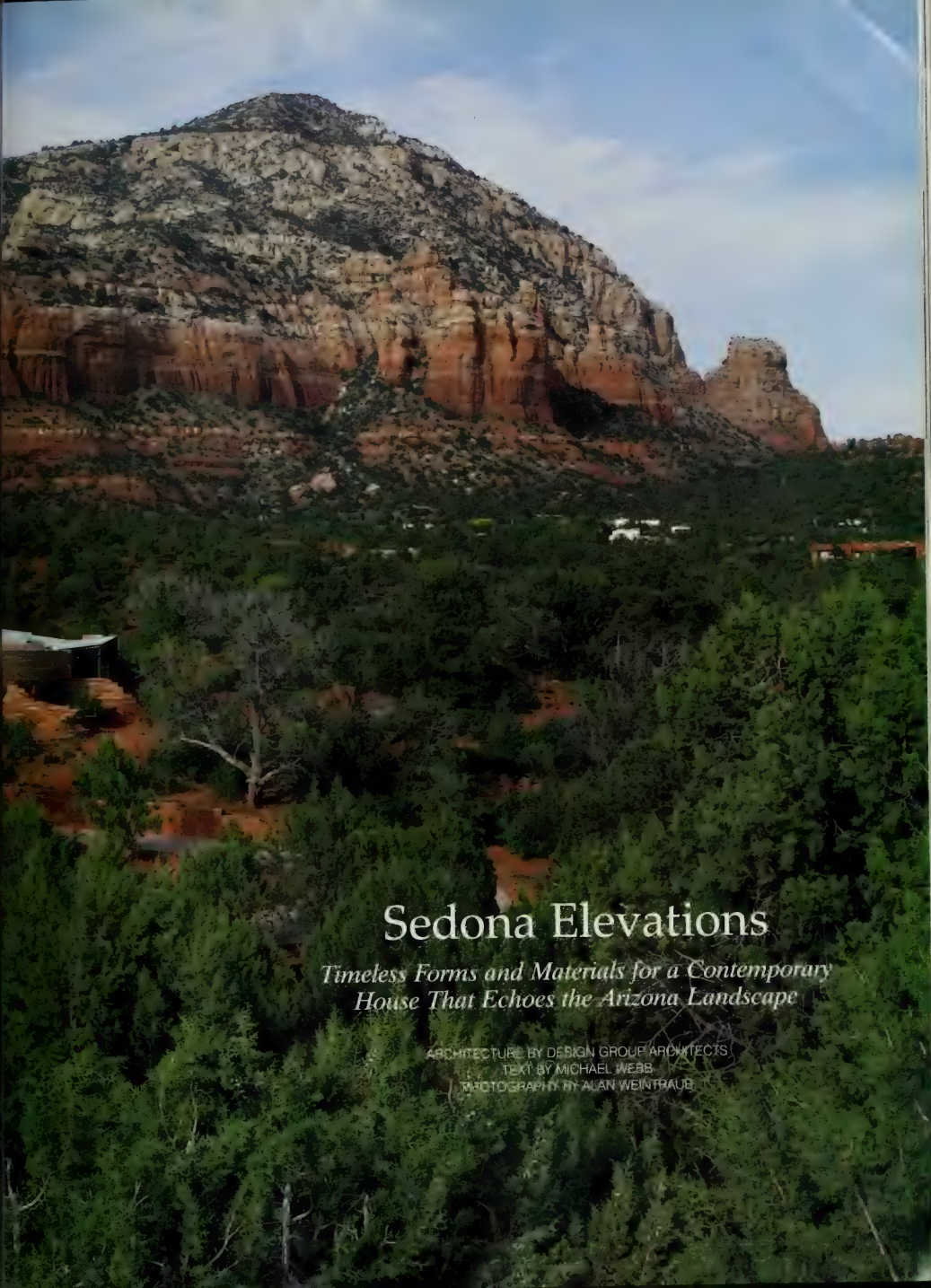
ABOVE: When the hotel opened, the minimum rate for guests was $15 a day, with more luxurious accommodations available for $50. The spartan décor has been modified, but in 1943 the rooms were furnished with simple wood pieces and hand-loomed bedcoverings.

BELOW: The third-floor parlor offers views of Yosemite Valley, a favorite subject for Adams. "It is easy to take a photograph," he wrote, "but it is harder to make a masterpiece in photography than in any other art medium."





The sandstone walls of Howard [illegible] Feldman's Sedona, Arizona, residence echo the color range of the buttes and cliffs in the region. "In the northern part of Ar[illegible] first white settlers built with stone," says archit[illegible] Group Architects. "We wanted the house t[illegible] ruin—a cluster of forms bound to the la[illegible] the region." The entrance court is at the right en[illegible]



Sedona Elevations

Timeless Forms and Materials for a Contemporary House That Echoes the Arizona Landscape

ARCHITECTURE BY DESIGN GROUP ARCHITECTS
TEXT BY MICHAEL WEBB
PHOTOGRAPHY BY ALAN WEINTRAUB



"Geometry enhances the house in a subtle way," says Licher. ABOVE: Doors at the entrance court are of laminated alderwood with steel-plate inlays in an abstract geometric pattern. The curved entrance façade is cut several feet into the earth to reduce its profile as well as to integrate it into the landscape. OPPOSITE: Glass boxes forming the master bedroom contrast with the timeless organic lines of the stone walls and distant mesas.

SINAGUA INDIANS, contemporaries of the Anasazi, inhabited the Verde Valley long before the first white settlers, building their pueblos from the same rich-hued sandstone that forms the spectacular cliffs and buttes. In Sedona—a newly incorporated city that is now steadily expanding across the abandoned Sinagua hunting grounds—the partners of Design Group Architects (Mike Bower, Rich Caragol and Max Licher) have drawn inspiration from age-old rocks and ruins in devising some of the area's most striking structures. Challenged by Trina and Howard Feldman to design a house that was light-filled, rooted and original, they fused old and new in what project architect Licher calls "a high-tech pueblo."

"We bought the site in [illegible] soon after we moved here from [illegible]," recalls Howard Feldman, a physician in practice with his wife, "and spent the next ten years dreaming of what we would put on it. Back East, my favorite style was English Tudor, but I am astonished when I see people doing that out here." While waiting to build, he commissioned Design Group to remodel his medical offices and to design a commercial structure in nearby Cottonwood. So successful were these projects that he chose the firm to create the house for his family.

Initially, the Feldmans had different ideas about the look of the house. However, there was agreement on open-plan living areas to separate the children's rooms at one end from the master suite at the other. They also both asked for clean finishes within, and an exterior that would fit into the landscape but have the excitement of Los Angeles. Trina emphasized her love of Frank Lloyd Wright's dramatic geometry. Howard wanted the house to step down the ridge and be "nonstandard." "But architects are as much specialists in their field as I am in mine," he concedes, "so I relied on them to find the right solution."

"How do you get as much view glass as you'd like for the site, and weave it together with stone that ties it to the landscape?" mused Licher. "If you put big windows into a traditional pueblo-style house it looks wrong, so we decided to go for a radical juxtaposition of forms and materials." Licher loves to hike up the canyons and collect unusual rocks. The concept for the house came to him in a flash one day as he held a specimen of fluorite, its angular crystals emerging from a base of sphal-





INSET: The master bath juts off the spine of the house, which follows the existing ridge of the property. The building was set low on the site so that it would reflect earth and trees rather than sunlight and glare.

Stepped parapets support a stacked-glass fountain above the landscape pool in the entrance court. Green glass and red sandstone were used to create a palette that would closely approximate the two dominant colors of Sedona's natural environment.

erite. He quickly sketched a curvilinear mass of rock walls that would provide protection from direct sun and allow privacy along the front entrance, and a sequence of glass crystals emerging from the north and east sides that would embrace the view and flood the interior with light.

Although the Feldmans and Licher's colleagues approved his plan, Trina was afraid that the structural stone veneer would appear too weighty, making the house look like a mountain lodge. "We had to convince her that rock could be elegant," says the architect, "so we worked with the masons to pick a random mix of shapes —most of which were long and thin —to achieve a refined horizontality rather than the blocky ashlar look." Four colors of stone were selected, and the walls shade from red to buff, evoking the varied strata of the cliffs. The team of craftsmen on the project won high praise for the skill with which they laid the courses and raked the mortar to give the walls a rich texture. From the high ground to the south, the house could well be one of the ancient ruins that dot the valley: an irregular expanse of masonry in perfect harmony with the landscape, with just a hint of its crystalline façade peeking above the roofline.

The architects considered using mirrored glass but instead chose a clear glass—treated to provide a high level of energy efficiency—that they sandwiched between panels of green-tinted Solex glass. The glazing system is attached to painted aluminum mullions, and each bay is supported on a frame of steel pipes. From within, you feel as though you are standing in the open air; from outside, the tinted windows reflect the evergreen piñon and juniper, and red rocks. "It's a thrill to lie in bed and watch the shooting stars or a lightning storm," Feldman says.

"The plan of the house looks jumbled and free-form," allows Licher. "In fact, it's loosely organized along a main axis that follows a low natural ridge on the site." Licher is proud of the hidden geometry, especially the cross axes at the entrance hall, which



ABOVE: "There is no energy code in Arizona, but the heat gain would have been excessive if we had used this degree of glazing anywhere but on the north side," says Licher. He designed the glass forms of the great room and kitchen —a series of interlocking cubes—to resemble crystals growing out of the earth.

symbolically link the four elements: water (fountain), fire (hearth), earth (stone wall niche) and air (view). "I studied with a teacher of Islamic geometry who cautioned against applying those principles too rigidly," he says. "We've used them in a looser and more poetic way."

There are subtle meanings in the exterior forms as well. Walls reach out to embrace arriving guests and to protect those within. Their jagged edges suggest ruins and canyons, eroded by wind and water over the centuries. While other houses may take cues from their sites, few seem so integral a part of the landscape, so powerful a match for Sedona's ancient beauty. □

BELOW: The main living spaces—the great room and kitchen—project onto the north terrace. "We're fortunate to have relative isolation," says Howard Feldman. "We wanted privacy, and even at night, despite how completely open we are to everything surrounding us, we've been able to achieve it."



James Havard in Santa Fe

Native American Works Animate the Painter's New Mexico Residence

TEXT BY VERLYN KLINKENBORG
PHOTOGRAPHY BY ROBERT RECK



Artist James Havard has long been drawn to native American artifacts, and his adobe-style house in the hills above Santa Fe overflows with masks, moccasins and his own works. "I've lived here for four years, but I've been coming to New Mexico for a lot longer than that." LEFT: A perennial garden he planted thrives beside the house. "Living in New York, I never had a chance to do much gardening, but out here I love it."

BELOW: Two 1992 works by Havard are displayed in the entrance hall, where stripped beams and lintels complement the brick-paved floors. A Plains quilled pipe bag hangs to the left of the door; a Plains saddle blanket is to its right. A Pueblo mask and moccasins line the blanket chest.



ONE OF THE PLEASURES of walking through an artist's house is seeing the way his vision works among the mundane details of everyday life. It's a rare painter whose aesthetic command doesn't spill out past the studio door, and James Havard, whose paintings are displayed in the Guggenheim and Metropolitan museums, is no exception. His house in the hills above Santa Fe, New Mexico, abounds in the touches of his eye and hand. It's a remarkably full house for the Southwest, whose architecture favors a certain austerity, but it has the coherence—and the personal vision—of a work of art in which the horizon provides the only frame.

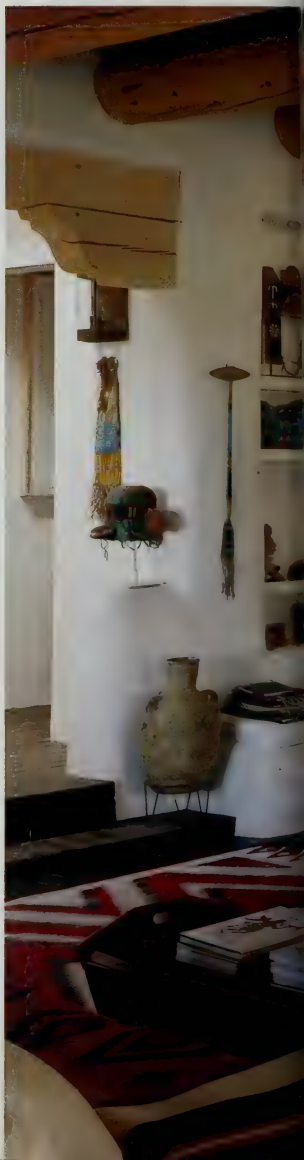
Havard moved to the Southwest from Manhattan only four years ago, but he had been visiting the area for some fifteen years. "I love the light out here," he says, "the light and the dryness." The artist, who was born in



ABOVE: The artist stands amid containers of paint and works-in-progress in his studio. BELOW: A canvas by Havard is featured in a hall above a painted Mexican trunk-on-stand, which holds Plains beaded moccasins and an antique tin of dried flowers from the garden. Partially seen in the study at left are a 1991 painting by Havard and a Pueblo mask. The rug is Navajo.



BELOW: Beaded moccasins and bags, Zuni kachinas and Hopi mudhead, Ho-O-Te and kachina masks are set against white walls in the living room. The Havard painting is from 1986. Over the fireplace is a Kiowa beaded cradleboard. A Plains war club is on the wall at left. Marcel Breuer chairs are on the Navajo rug. The rocker is Shaker.



alveston, Texas, has made the New lexico landscape a subtle part of his ork since at least the late 1970s. In a uest bedroom hangs one of his large loating" canvases—a mostly abstract ainting in which shapes appear to over above the plane of paint, cast- ng a shadow beneath them. Titled *Bird Sight New Mexico*, it echoes the dramatic emotional impact of the Southwest on a painter returning to the desert from the green East.

There is, in fact, a kind of visual saturation in the house, a saturation that begins with the surrounding landscape. From the terrace outside Havard's bedroom, from the courtyard and from the gardens, one can look down through the black-green hills to the convent below, and then past that to the dusty flatlands west of Santa Fe and the Jemez Mountains beyond. In summer the view is nearly limitless, but in winter, when snow





ABOVE: Breuer chairs join a country French table in the dining area. A pair of Kiowa moccasins and a small painting by Havard adorn the walls, while a Pomo dance wand is at left. BELOW: The Cheyenne beaded and fringed dress in the master bedroom is late 19th century. The work on paper and the painting are by Havard.





ABOVE: Antique American game boards and such native American objects as a Plains vest and a Plains shield, bow and quiver animate the bedroom of Havard's seven-year-old son, Houston, where the ceiling *latillas* are painted in bright colors. The antique painted bed is from Mexico.



has begun falling on the nearby Sangre de Cristo Mountains, clouds gather in the valley below, infusing the artist's snow-burdened gardens with a secluded air. But in all seasons there is a world of looking to be done inside the house, where Havard's own paintings, prints and works on paper are arranged amid native American artifacts and his collection of folk art and antique furniture.

The center of the house is a private one. Though he used to work in an immense loft in Tribeca (see *Architectural Digest*, May 1986), Havard now paints in a small room tucked well away from the main living areas, a room that gives onto a lean-to that he

Mountain sage, roses and other flowers Havard has dried fill an outdoor room off the garden. Lobster buoys from Maine are suspended above a Mennonite bench. An American weathervane, a metal birdhouse from New England and Mexican mesquite doors are other pieces Havard has collected.

erected one summer. The studio reflects the artist's intensity. "I work to where I can't go anymore," he says, "then I take a day off. It's really intimate here. It has to be. You have nowhere to go." One wall of the studio is gradually bulging inward beneath the buildup of paint, like the extrusions of a Technicolor volcano. If the earth's surface were made of paint, this wall would be a primary geological formation. There is paint everywhere—over the worktables, over the air compressor, over the portable stereo—paint and scraps of illustrations and the gutted books from which they come. In a studio like this, the artist's work is almost indistinguishable from play.

After the studio, the rest of the house, even with all its visual abundance, feels like pure order. The rooms ramble on, bending in crescent fashion around a courtyard with an old Spanish fountain along one wall. None of the rooms are very large, but the entrance hall, living room and kitchen blend together to give a more open feeling than one usually finds in southwestern houses. "When I first walked in," Havard says, standing in the kitchen and looking around, "I saw this space. I don't like little adobe rooms. This is sort of like an open loft, and I've always loved lofts."

Out of the oddments of his life's collecting Havard has created an aesthetic harmony whose theme is old paint. In the living room, a tower of painted wood boxes is joined by a Kiowa beaded cradleboard over the fireplace, by one of the artist's early paintings on canvas beside it, and by the Navajo rugs on the brick floor. Havard is partial to colors whose purity has been eaten away by time. The house is filled with spec[illegible]

continued



Antiques: Kachina Dolls

Ceremonial Carvings That Evoke the Rich World of Hopi Culture

TEXT BY RAMSON LOMATEWAMA

WAYNE ROWE BACKGROUND DAVID FORTNEY



Kachina dolls, or *tihu* to the Hopi, are carved by Hopi men and presented to their daughters during certain kachina ceremonies. Made in the likenesses of the supernatural guardians of the Hopi, kachina dolls are believed to possess a portion of the kachinas' spiritual power. BELOW LEFT: *Kwewu* (wolf kachina), Arizona, circa 1930. Cottonwood root and horsehair; 14½" high. BELOW CENTER: *Ahöla*, Arizona, circa 1890. Cottonwood root; 14½" high. BELOW RIGHT: *Kwaahu* (eagle kachina), Arizona, 1900. Cottonwood root; 11½" high. All, Philip Garaway/The Native American Art Gallery, Venice, California. INSET: *Nga ya ya taqa*, Arizona, circa 1900. Cottonwood and feathers; 9¼" high. John C. Hill, Phoenix.

ROBERT SHERWOOD





Maãlo, Arizona, circa 1900. Cottonwood root, feathers and human hair; 10¼" high. Recognizable by the staff he holds in his left hand, Maãlo is rarely seen at Hopi ceremonies today, although he was among the most popular kachinas at the turn of the century. Shaw Gallery, Aspen, Colorado.

IN THAT PART of northeastern Arizona called the Colorado Plateau, [illegible] a stark and rugged expanse known as Black Mesa. It is the remnant of an ancient sea composed primarily of sandstone mesas, juniper, cedar and sage. The rainfall in this semiarid desert amounts to a meager eight inches a year, but to the Hopi people it has always been home.

The Hopi, who have existed there for centuries, call it *tuuwanasavi*, or "land at the center"; they have learned to live with their environment, raising corn, beans and melons in a seemingly harsh land. The success of their lifeways has been rooted in their belief in beauty and goodness, and a strong sense of community. As a result, the Hopi culture has endured despite the pressures of



TONY VINELLA

LEFT: *Maak-katsina* (hunter kachina), Arizona, circa 1885. Cottonwood root, feathers, yarn and cotton string; 13" high. Known to hunt game rather than men, the hunter kachina is less fearsome than the warrior kachina with whom he is commonly associated. The Maak-katsina, whose costume and makeup range from the humorous to the frightening, often portrays members of neighboring tribes. Economos Works of Art, Santa Fe.

RIGHT: *Siitulili* (guard kachina), circa 1890. Cottonwood, cottonwood root and leather; 15" tall. Clothed in the traditional Hopi snake-dancer's kilt, the Siitulili Kachina frequently appears as a guard in the largest of all Hopi ceremonies, the Powamuya, in which the kachinas perform various rituals to promote fertility and abundant harvests. Joshua Baer & Company, Santa Fe.



TONY VINELLA

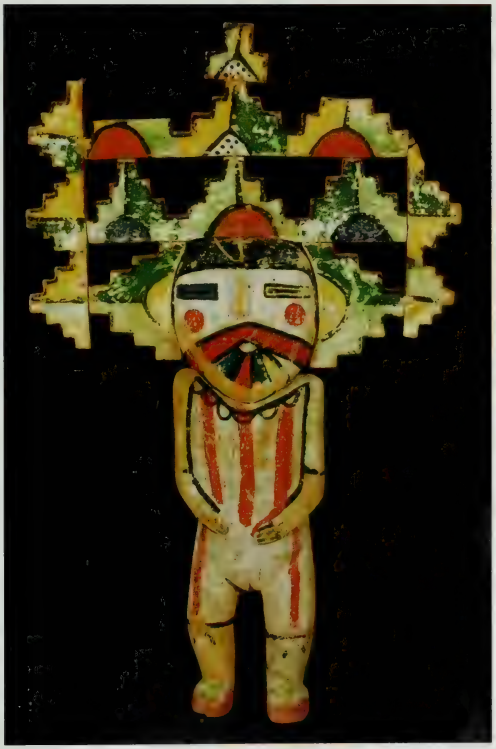
foreign religions and modernization.

The Hopi's resilience is due in large part to their belief that all things in nature and all natural forces have a soul or spirit. This animistic view of the universe is manifested through a rich ceremonial life in which kachinas play a vital part. Even today, kachinas contribute spiritual strength to the Hopi.

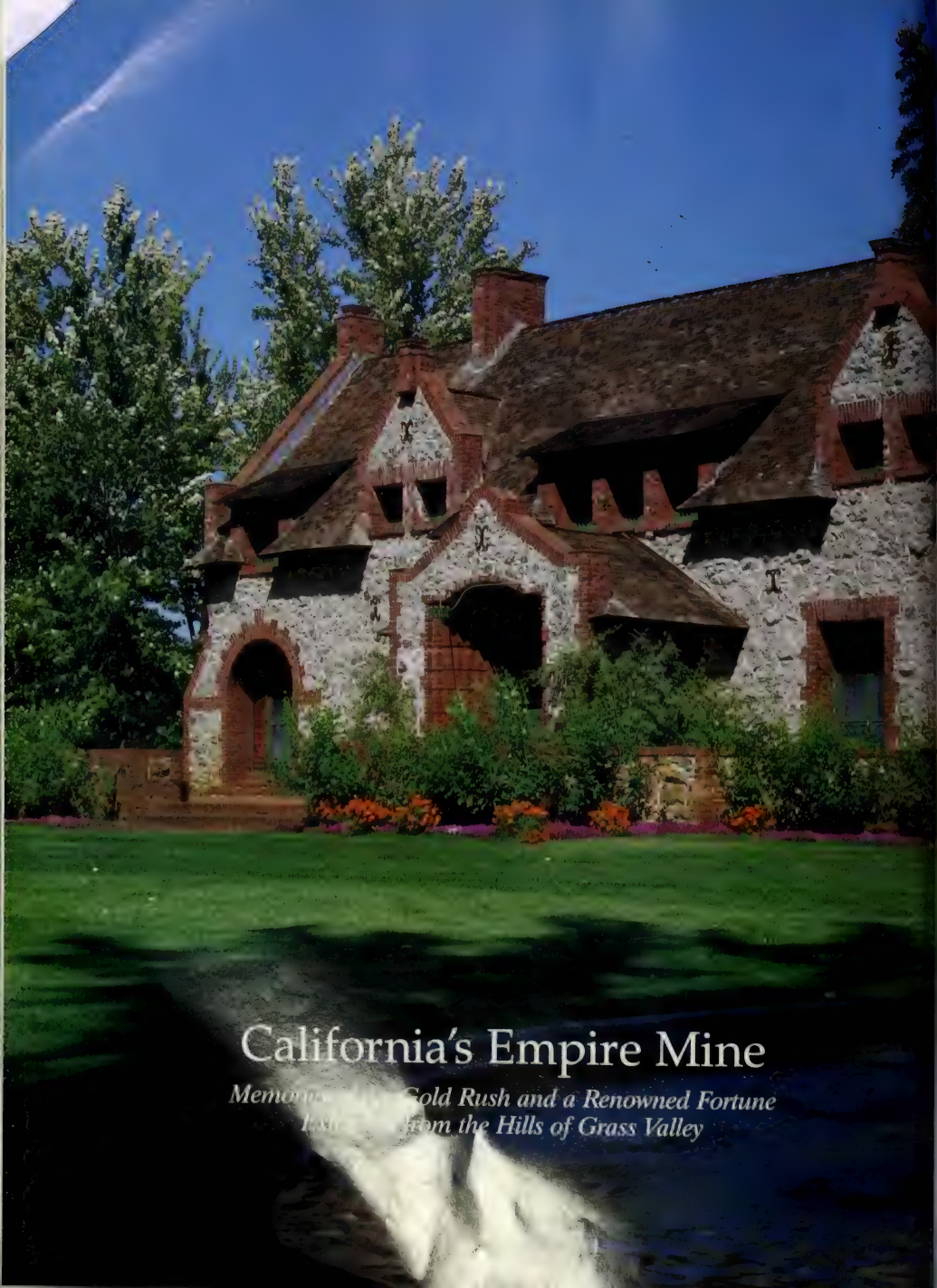
Kachinas are unseen spirits who reveal themselves in the natural world through animals, plants, birds and, most important, clouds. They are also the beings who, in their physical forms, appear during ceremonies to lend support in the people's supplications for rain, health and prosperity. To understand kachina dolls, it is necessary to grasp the concept of kachinas and the roles they play in the life of the Hopi.

According to Hopi tradition, kachinas have always been a part of the

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RIGHT: *Saàlakmana*, Arizona, circa 1880. Cottonwood and sinew; 20" high. A kachina doll crafted in the image of the Hopi Saàlakmana—a kachina who is always found in the company of her male counterpart, the nearly identical Saàlaktaqa—is clearly identifiable by her distinctive headdress of complex design. Christopher Selser, Santa Fe.



California's Empire Mine

Memories of the Gold Rush and a Renowned Fortune
Lost and Found in the Hills of Grass Valley



TEXT BY WALLACE STEGNER
PHOTOGRAPHY BY JOHN VAUGHAN

THE ROAD UP from Grass Valley and the Mother Lode Highway curves through a dense forest of young pines, all of which have to have grown up since 1886, for by that date the mines had stripped these mountains bare, cutting fuel for their steam boilers, and had had to turn to the Pelton water wheel and eventually to electricity for their power. Houses show here and there among the trees, then at the top of Ophir Hill the woods fall back, the sky widens, a stone wall appears on the right, there are glimpses of roofs. A sign says Empire Mine State Historic Park. Inside, the walled grounds enclose nearly one hundred and fifty years of history.

The leavings of a dead mine are usually pretty untoothsome: tailings piles, sagging corrugated-iron buildings, collapsing headframes, tangles of rusted cable, discarded machinery—the stigmata of hasty exploitation carelessly abandoned. This is different. These grounds are a well-groomed park, these buildings are maintained, and some of them, at least, were not merely built but designed.

The state park system, which bought the surface rights in 1975, is responsible for the well-kept look, but the design and order are consequences of the mine's long life. The Empire was no hit-and-run raid like the early placers, where one man could mine with no more equipment than a shovel and a pan or rocker, and where the action ended when the gravels were worked over. It took many men and much capital and machinery to get gold out of a quartz mine, but the action might last for generations.

Along with neighbor mines like the North Star and the Idaho-Maryland, the Empire revolutionized gold mining in California, and it was fabulously productive. From October 1850, when George Roberts found flake gold where the parking lot now is, to 1957, when the owners sealed off the lower levels and shut down the pumps, it extracted six million ounces of gold, more than two billion dollars' worth at modern prices. Not that it ever got such prices. When the mine closed in 1957 there was still plenty of gold down there, but the fixed price was thirty-four dollars an ounce, and it cost forty-five dollars to mine it. The experts say that gold would have to go to a thousand dollars an ounce before it would pay to reopen the work-

Gold mine owner William Bourn, Jr.'s Empire Cottage, inspired by English manors and designed by prominent San Francisco architect Willis Polk, was built in Grass Valley, California, in 1897 with waste granite from the Empire Mine.



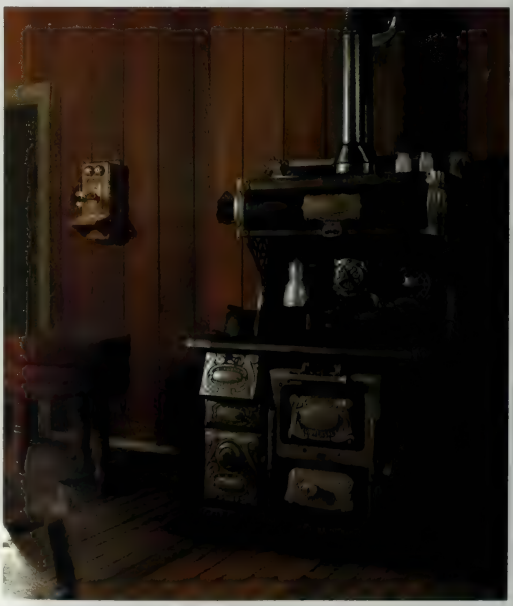
By driving mine shafts deeper, Bourn revived the failing mine and his fortunes. He and his wife, Agnes, later had Polk design Filoli, a 43-room mansion near San Francisco. ABOVE: Arts and Crafts–style chairs and table were made for the cottage's dining room. BELOW: Heart redwood covers the walls and ceilings throughout the four-bedroom, two-bath house, which Bourn visited only a few weeks a year. Servants' quarters were above the kitchen, which has its original wood-burning stove and a redwood chopping table.

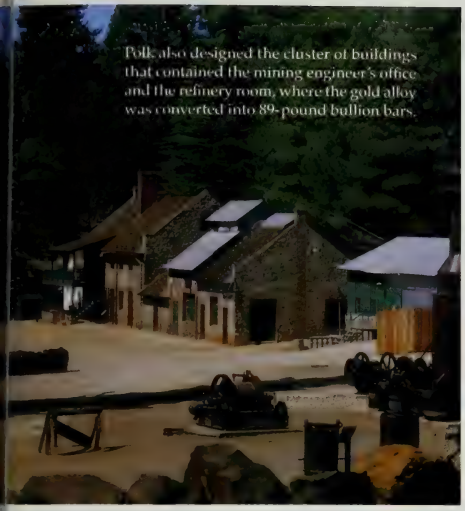
ings, which are now flooded to the hundred-and-fifty-foot level.

The Empire's buildings are ranged on the two long sides of a rectangular yard. The stamp mill, praise God, is dismantled. The imagination winces at the thought of eighty 1,750-pound stamps, each coming down every thirty seconds, crushing ore into sand. One wonders how people could stand to work within a mile of it, much less in the same building.

The old mine portal, next to the headframe and hoist house and the great wheel that once moved man-skips and ore cars up and down the shaft, stirs the imagination in a different way. Visitors peering down the converging double tracks to where they vanish in darkness can see only a few hundred feet, but they are looking almost a mile into the earth down that slanting shaft. Off it, as the wire model in the visitors' center demonstrates, go hundreds of drifts and tunnels, at every level and in every direction. There are 367 miles of them according to the literature, more than 500 according to the docent who takes parties around. If they were laid end to end, and you had gills instead of lungs, you could swim to San Diego through them.

Visitors walk around on a
stamp experimentally, as if exp
shake. It doesn't. The hill is sol





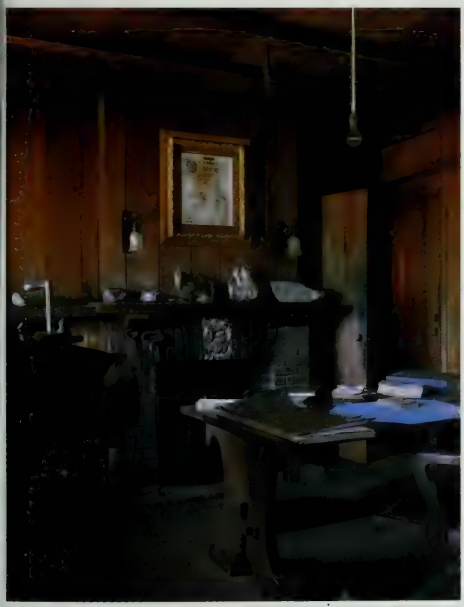
Polk also designed the cluster of buildings that contained the mining engineer's office and the refinery room, where the gold alloy was converted into 89-pound bullion bars.

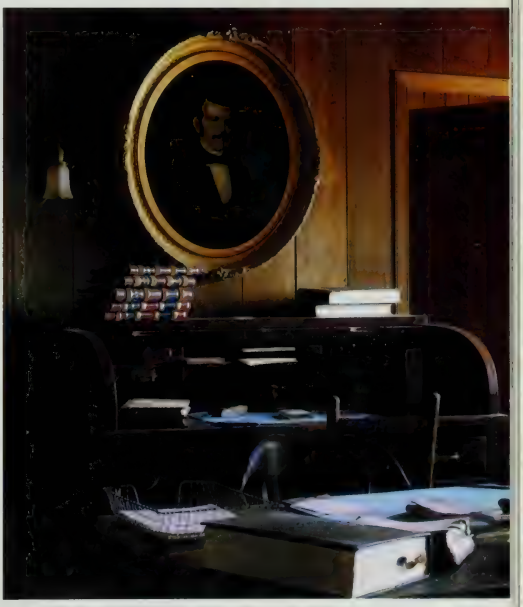


Bourn's cousin George Starr became mine manager in six years, after starting at the lowly mining job of mucker. BELOW: His office includes fire sprinklers and a safe.

ABOVE RIGHT: A photo in the mine office shows the North Star Mine central shaft. Time sheets were done on the typewriter. Managers wore the clothing in the mines.

BELOW: The portrait in George Starr's office is thought to be of his father. Starr, credited with much of the Empire's success, also worked in mines in South Africa.







The entrance to the main shaft leads to 367 miles of tunnels, mostly dug by Cornish immigrants who were skilled in hard-rock mining. Some tunnels angled down for almost a mile.

holes are full of water. Neither granite nor water compresses well.

When the gold-bearing outcrops were discovered in Grass Valley, there was no one with the experience or capital to exploit them successfully. George Roberts sold his claim for three hundred and fifty dollars. Before long, hard-rock experience came from Cornwall, where deep copper and lead mines had been worked for a thousand years. By 1890 the population of Grass Valley was 85 percent Cornishmen, called Cousin Jacks because of their clannishness and their endless ability to produce a relative to fill any job vacancy. They brought with them not only hard-rock skills but the Cornish pump, without which the deep levels could not have been opened or worked. The pump shaft of the Empire eventually grew to be a mile long, with pumps working off it at many levels. Generation after generation, the Cornishmen lived their pale, dangerous, underground life, bonding only with each other, with the mules that shared their labor and with the pumps, which they habitually and affectionately referred to as "'e."



ABOVE: Circa 1880s ore cars hauled the granite containing gold to the surface, where it was crushed into sand. The gold was then combined with mercury, melted and cast into ingots.

They made Grass Valley not another camp of transients but a stable community, a town where people lived as families, and children were born and went to school, and where people of a nonmineralized lifestyle kept cropping up. Lola Montez, the flamboyant dancer, mistress to half the celebrities of Europe (among them King Ludwig of Bavaria, who made her countess of Landsfeld), spent two years

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A Low Profile for Montana

An Innovative Sod-Roofed Ranch near Dillon Signals a New Pioneer Spirit

ARCHITECTURE BY EDMUND STEVENS, JR., AIA
TEXT BY VERLYN KLINKENBORG PHOTOGRAPHY BY ROBERT RECK

"I was inspired by pioneer sod-roofed houses," says architect Edmund Stevens, Jr., who designed Gund-Ream Ranch near Dillon, Montana, for the families of George Gund III and Miller Ream. ABOVE: "We wanted the house to be private and able to blend into the countryside," says Ream.

BELOW: "We partially buried the entrance side and roofed it over with prairie sod," notes Stevens. "The shapes are soft and molded to echo the contours of the surrounding foothills. Retaining walls made of planters hold back the earth. When the junipers mature and cover them, they'll be living green walls."





ABOVE: "The chief materials we used were local timber and stone, and a variety of natural prairie grasses," says Stevens. "The effect of the roof floating over the landscape is accentuated by the gap created by glazing and clerestory windows that separate the roof from the rolling grade below."

BELOW: "A series of low-level berm dams were constructed to form a number of ponds at the source of several natural thermal springs scattered about the property," explains Stevens. "It was on a gravelly site overlooking one of these ponds that Miller proposed I locate the ranch house."

"I THINK OF IT AS a kind of philanthropy," says Miller Ream, pointing to large excavations in the earth on Gund-Ream Ranch, not far from Dillon, Montana. Come spring, the excavations will turn into ponds. At the center of each there is an island, and in the midst of each island there rises a turf-covered turret of corrugated steel—nesting sites to protect goslings and ducklings from predators. Across the ponds you can see the peaks of the Pioneer Mountains and a border of cottonwoods that marks the headwaters of a stream called Poindexter Slough and a stretch of the Beaverhead River. As he drives along a rutted dirt





"The residence's layout is very simple," says Stevens. "It consists of two master suites for each family on opposite sides, connected at the center to a single great room." Travertine from Livingston, Montana, was used for the great room's mantel, hearth and floor.

track, flushing white-tailed deer, mallards and foxes, Ream says, "We're building a paradise here." And he's right. Driving across Gund-Ream Ranch is like driving through a Russell Chatham painting into a sportsman's dream.

Ream is a real estate developer from San Mateo, California, and his partner on the ranch is George Gund III, brother of the prominent Boston architect Graham Gund and owner of the San Jose Sharks hockey team. Gund is a serious angler; Ream is a serious waterfowl hunter. Together they are improving the aquatic habitat on their ranch to suit their sports. "This used to be just swamp and dirt," says Bill Allen, a landscape designer in Dillon who has worked closely [illegible] since he and Gund bought the nearly five hundred acres of bottomland that makes up the ranch. Now the swamps are taking on a little more definition, providing a better environment for birds of all kinds and for trout as well.

There are a number of buildings on Gund-Ream Ranch—a log guest cabin, an old barn and the original ranch house. But the center of the ranch is an innovative residence designed by Edmund Stevens, Jr., an architect from Lincoln, Massachusetts. "Because I know him well, I thought I knew exactly what Miller wanted," says Stevens, "a house perched up high, with great views. But Miller said, 'No, I want it hidden.' " From the road the structure, with interiors by Shari Stevens, is barely visible because it is sunk below the fields that surround it in a scalloped depression whose dirt provided material for the dams on the property. The building is bermed with earth along the north and east sides, and the berms rise to a graceful sod-covered roof.

"Architecture is an art of transition, from one material to another," says Stevens. The Gund-Ream house is a perfect demonstration of that fact. Outside, immense terra-cotta-color planters, from which junipers spill, have been terraced against the unbermed sides of the house—they blend beautifully with the exposed woodwork and the brown grass lying dormant on the roof and berms in winter. Along the edge of the roof there is a margin of reddish rock placed for drainage and also echoing the



"The great room is multifunctional. It's divided into loosely separate living, dining and kitchen areas," Stevens points out. "The exposed structural shell is fir, and we installed a large skylight." Interior design is by Shari Stevens. Rug from Ralph Lauren.

planters beneath it. And from that margin the roof itself rises, clad in sod that reaches a depth of ten inches, up to a skylit peak.

The roof is an extraordinary, openly experimental construction. "I really designed the house from the roof down," says Stevens. Viewed from the outside, it has a delicacy almost never seen in sod roofs, which tend to look like thick frosting on thin cakes. But from the inside you can see, in the massive structural elements—the beams and trusses and corbels that support it—just how much the roof weighs and just what an architectural achievement it is. "There are one hundred and fifty-two yards of material on the roof," says Allen, "and each cubic yard of dirt can weigh as much as three thousand pounds when wet."

The roof's complexity was dictated by the local climate. "This is a terrible place for a sod roof," says Ream. "You get high winds, heavy rains in the summer and enormous extremes in temperature." After much study and some trial and error, Stevens worked out an elaborate layer of materials—including four and a half inches of insulation and a filtration system—to protect the sod from the house's warmth and to ensure good drainage. Sprinkler lines have been laid in the mixture of ryegrass, bluegrass and bent grass, which has been cross-braced to prevent shifting. "You take care of this roof just the way you would a golf course," says Allen. "You mow it regularly and water in the late evening and early morning to prevent evaporation."

Though the Gund-Ream house is functionally an earth house, it feels much lighter than most such structures. A curving wall of windows faces the southwest, overlooking a pond stocked with Kamloops rainbow trout. Clerestory windows provide light even on the bermed sides of the residence, and that light is also reflected by the travertine floors.

What is most impressive about the house, however, is its ethos. It is always a delicate matter when well-to-do outsiders build homes in rural areas that are economically hard-pressed, especially when they are Californians building in Montana. There is a social ecology that must be respected in

much the same way one respects the natural ecology. Ream, especially, has tried to respect both. As far as possible, the house was built using local, or at least Montana-based, talent. The travertine floors came from a quarry in Livingston, the planters were made in Polson, and much of the interior carpentry was done by Dennis Rehse, a local angling guide who oversees the ranch. "As a result," says Bill Allen, "I've talked to lots of people in Dillon who've met Miller Ream, and I haven't run into anyone who doesn't like him." That is high praise from a native Montanan.

The praise is well deserved. Ream has managed to create an unusual mix of cultures on the ranch. Cattle winter over on its pastures just long enough to knock back the brush without also knocking down the riverbanks. Ducks and geese drift in from their flyways in increasing numbers to breed on his ponds and to feed in neighboring grain fields. From the deck overlooking the largest of the ponds, which is edged by new plantings of spruce and laurel-leaf willow, Gund-Ream Ranch seems as well manicured as any urban or suburban house. But you do not have to walk far—only a few dozen yards —before the feeling changes. The grass rises, the





ABOVE: "Massive timber trusses visually dominate the great room, adding scale and dimension," notes the architect. "The atriumlike central space underscores the sense of volume. When illuminated at night, it becomes even more dramatic."

LEFT: A bedroom's soaring ceiling reveals the intricate framing details, with inboard ends of timber outriggers upholding the roof overhangs. The rug is Navajo. Glass doors by Andersen.



Though the house is functionally an earth house, it feels much lighter than most such structures.

fence lines grow entangled, and soon you are in a wilder country. If you turn and look back from there, down among the cottonwoods or the willows, the house across the pond seems to settle amid its banks under a quiet dome of grass, as if it were a fox's warren or the duck blind of an especially wily hunter. That, as Edmund Stevens would say, is the art of transition. □



The Wild, Wild West

Doug and Lynne Seus—and a Grizzly Named Bart—in Utah

TEXT BY MICHAEL FRANK
PHOTOGRAPHY BY ROBERT RECK

"He's a member of our family," says Doug Seus of Bart, the 16-year-old Kodiak bear he and his wife, Lynne, raised from a cub. RIGHT: Doug, Lynne and son Clint with Bart outside their cabin in Heber Valley, Utah. ABOVE: Built in 1877 of hand-hewn logs by Swedish immigrants, the structure is sited on farmland west of their main residence and is "a celebration of a simple and cherished way of life," says Lynne Seus.



ON THEIR FIRST DATE Doug Seus asked his future wife, Lynne, if she would mind keeping him company while he fed his pet [illegible] now. this wasn't a [illegible] I'd go out with answer Doug [illegible] low animal fan [illegible] even a charmed, [illegible] ter they'd been marr[illegible] Doug left the house [illegible]



ug and Lynne Seus have been providing animals to the film and evision industry for many years, and they are the founders of al Ground, an organization dedicated to preserving habitats wildlife, especially the grizzly. Bart, who was featured in *The r*, *White Fang* and *The Clan of the Cave Bear*, among other films, ds nine feet six inches tall and weighs about 1,400 pounds

buy a dog and came home with a wolf instead. "We're going back twenty-two years," Lynne remembers. "So I probably said something like, 'Far out!' " The couple were living in an apartment in Los Angeles at the time and, understandably, wanted to conceal the wolf's identity from their neighbors. "We made up an outrageous story," Lynne says. "We said we'd just gotten a very rare Greenland Eskimo sleigh dog. 'Of course her eyes look funny,' we'd explain, 'but in Greenland the sun is low on the horizon, and they *have* to be like that.' Luckily we moved before she was seven months old. She'd eaten the sofa by then—but not the neighbors."

The transition from a single pet wolf to a stable of acting animals, among them Bart, moviedom's famous grizzly bear, was gradual but, retrospectively at least, inevitable for Doug and Lynne Seus. Early on in their marriage they dreamed of building a career on their love of animals, and a combination of pluck, parsimony and hard work—which ranged



ABOVE RIGHT: The flagstone-paved porch is replete with "various bits, spurs, horseshoes, ice skates and 'stuff' found around the property's old barns," notes Lynne Seus. "It's been my playhouse for years," says Lynne Seus. BELOW: The main room is furnished largely with Utah pine. The photographs are of the cabin's original owners. OPPOSITE: In the reading corner, a Navajo rug is draped over a Mission rocker. The walls are simply adorned with a wood-framed mirror, an old sampler and a wildlife print.




SO HUMBLE
THERE'S NO PLACE
LIKE HOME



"You have to chop a
Seus. Period tins and
painted pine table in
and log construction, vi
re," says Doug
the sturdy
dovetail
ails.



ABOVE: Across from the original wood-burning stove in the dining room is a handmade Utah pine screened pie safe. The plate rack near the stove holds Flow Blue tableware, matched from shards that the family unearthed on the property.



ABOVE: In the loft, an early Utah cradle sits near the bed, which is covered with a quilt pieced from old wool. "In the days when the cabin was home to six children, a blanket divided the boys' side from the girls' side," explains Lynne Seus.

from cooking by campfire as they baby-sat movie sets after dark to peddling baby skunks as pets—sustained them until they were able to get that invaluable first credit, earned by providing *Wild Kingdom* with what had grown by then into a pack of wolves.

Bart and his brother Zack came into the Seuses' lives in 1977, after the couple had moved to Utah and Lynne was pregnant with their daughter, Sausha. When Sausha was six months old, Doug and Lynne acquired their present residence on Daniels Creek in Utah's Heber Valley, where they raised the baby and the bears side by side. As tiny cubs, Bart and Zack slept at the foot of the Seuses' bed next to Sausha. "I'd get up in the middle of the night to nurse the baby and give the bears their bottles at the same time," Lynne recalls. "Fortunately I never got them mixed up!"

Born at the Baltimore Zoo, Bart and Zack are descended from a pair of bears that were captured on Chichagof and Kodiak islands on the Alaska coast during the 1920s. They belong to the subspecies *Ursus arctos middendorffi*, the coastal Alaskan brown (or grizzly) bear that is larger than but otherwise genetically identical to *Ursus arctos horribilis*, the North American grizzly that once inhabited vast expanses of the lower forty-eight states. Zack turned out, early on, to be skittish around booms, cameras, cranes and the other paraphernalia of the movie world; as both bears are genetically sound—they are not inbred, like so many of the bears in American zoos—Zack has lived his life as a breeding bear, while Bart has learned to become an actor.

"Learned" rather than "been trained": Doug Seus insists on this critical distinction in his work with animals. "We don't believe in the archaic, circus methods. I don't even like the term *training*," he explains. "The old approach to demand performances is not based on rapport and communication. Camaraderie is important to us; Bart is part of our family." This may sound a touch romantic, but only

continued on page 193



"Whenever we need to g… …ne and …e nineties, the cabin is right there waiting for us," says Lynne Seus. "It's great fo… …ck into …her century." Bottles on the kitchen windowsill were found beside the nearby cre… …source of … …ological adventure" for the Seuses' three children.

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MILLICENT ROGERS' NEW MEXICO LEGACY

Jacqueline and Arturo Peralta-Ramos at His Mother's Historic Adobe on the Taos Plateau
continued from page 106

Everywhere in the sweeping room are the worlds united by Millicent Rogers and then her son and daughter-in-law after her: French sconces, a model of an ancient Chinese oxcart, a Teec Nos Pas Indian runner and Navajo Germantown eye dazzlers, a French portrait, beaded peyote fans, a print by George Catlin, Gothic-style windows rescued from a crumbling chapel in northern New Mexico, Biedermeier chairs. Around the world as in the American Southwest, Rogers collected and admired the famous and the still obscure, the familiar and the not yet understood, and she made her Taos residence into a kind of reunion party.

In another guest bedroom, with yet another mix of Navajo, Currier & Ives and a Caribbean four-poster, are vigas brightly decorated by English painter Dorothy Brett, an intimate of D. H. Lawrence in the writer's New Mexico years. Lady Brett was also a close friend of the woman who often walked barefoot through the house in her beloved Navajo skirts, necklaces of coral and turquoise and massive silver bracelets, and who had come to wear her wealth and social position as gracefully as her famous clothes.

It was to her bedroom that Millicent Rogers often retreated in the last years of her life. Long before Arturo Peralta-Ramos designed a majestic picture window facing Taos Mountain, the room was both a salon and a meeting place. There, surrounded by Flemish tapestry fragments and native American artworks and textiles, Rogers would lie in her huge Jamaican four-poster, dressed in billowing silk peignoirs by Charles James, and work or talk with friends and family. "It was [illegible] as well as the room wher[illegible] notes Paul Per[illegible]

Though Rog[illegible] rheumatic fever a[illegible] had been frail and [illegible] few knew her ordeal [illegible] understood why she was [illegible] Arturo Peralta-Ramos remem[illegible] took a great deal of time and [illegible] just for her to get dressed and ready to go anywhere."

For a while, New Mexico, with its singular beauty and inspirations, its native arts and crying social needs, had invigorated her physically as well as artistically. "She felt well here and full of energy," continues Arturo. But after a sudden, shattering fall and a subsequent stroke, she never recovered. Rogers died at the age of fifty. "She never complained," Arturo recalls. It was less than six years after her discovery of the old adobe on the Taos plain.

In death as in life, Rogers continued to be celebrated for her style and taste, and increasingly for her jewelry designs. Not long after she died, Paul Peralta-Ramos founded the Millicent Rogers Museum in nearby Taos, which is now graced by a new wing designed by Nathaniel Owings of Skidmore, Owings & Merrill and which holds most of her remarkable collection of native works as well as her own creations.

The house in Taos in many ways symbolizes most graphically what Millicent Rogers left behind. It was there that she explored the mix of the primitive and the modern that gave her own jewelry its artistic distinction. And there, in her enthusiastic integration of European masters with native American objects and ceremonial art, she fostered the same universality that a later era would find in the blendings of Africa and the American Southwest, the classical European, the colonial and the pre-Columbian.

"She looked at life here," says Paul Peralta-Ramos, "as if it were part of the earth, in both a spiritual and intellectual sense." In a letter to her son, Rogers tried to explain her newfound perceptions: "I felt that I was [illegible] of the earth. I felt the Sun on my [illegible] and the rain. I felt the stars [illegible]th of the Moon. . . . I [illegible]ched out my hands, [illegible] and green would [illegible]v fro[illegible] And I knew there [illegible] lonely. That one

URBAN COWGIRL

A Designer's Ranch in Wilson, Wyoming
continued from page 113

veneer floors they used recently for a Los Angeles client, and cotton slipcovers more sensible than silk. When the white sofas or white canvas dining chairs gather dust from the outside corral, Chambless doesn't mind.

In addition to her love of Latin and southwestern cultures, Chambless hoped her house would reflect a bit of Jackson Hole. "I wanted to use things from this region and include a taste of the Northwest," she says. "But when I researched the area I found that trappers had lived here, and I knew I didn't want traps, furs or deer heads on my walls." Instead she rummaged through many small antiques shops, fairs and auctions, picking up objects such as the Plains Indian lance once used in buffalo hunts, a Wyoming license plate, an old skull, a horn hat rack, a pine cabinet, a hickory rocker and a package of Cowboy Coffee made in Jackson. Chambless even incorporated a local fossil of a prehistoric fish into a new stone top for a delicate table by Cedric Hartman.

When designing the bedrooms, she chose pieces that exuded romance. "Bedrooms should be different from the rest of the house," Chambless comments. "They're private areas, more personal, more calming." In both rooms she tried to emphasize a softer look than she had in her living room. The clipwork floral draperies in the master bedroom and the white linens in both bedrooms balance the stern lines of the iron beds. The candles, santos and simple furniture inspire nostalgia and fantasy in rooms "designed for ultimate comfort," she says. And her own cowgirl attire and tack, which have collected in the master bedroom, remind the visitor of the owner's true passion.

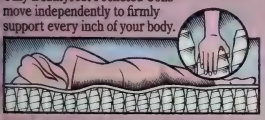
After the hectic pace of Los Angeles, Chambless enjoys her new life. "My cousin was up here and it was great, because when we finished riding horses we went to the Stagecoach and had a beer," she says with a smile. "She turned to me and said, 'I can't believe I'm going out in public smelling like a horse.' " □



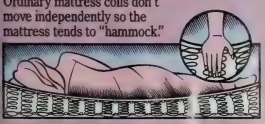
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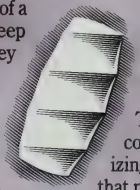
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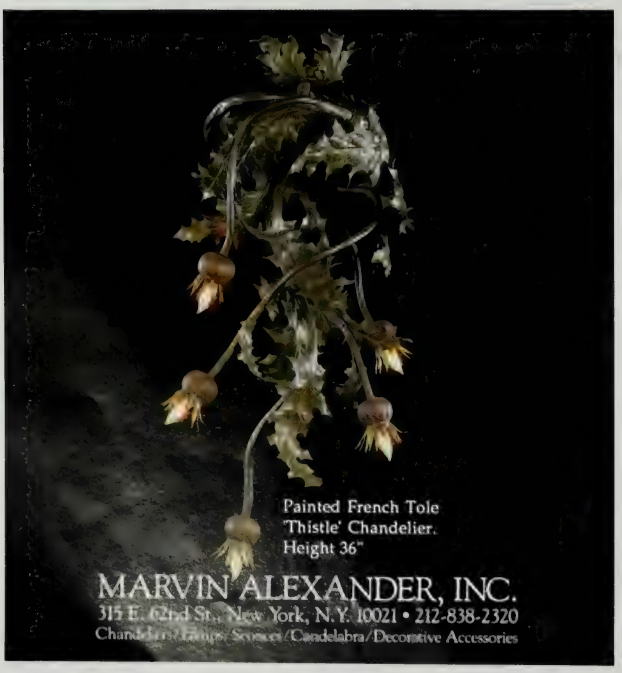
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Imaginative Details Enliven a Utah Retreat
continued from page 142

Local craftsmen rose to the occasion. A nearby sawmill did many of the decorative elements such as window boxes and paneling, enabling the designer to get just the scale and roughness he wanted. Armchairs were covered in cowhide from a Salt Lake City tannery, with the brands still showing. Krajeski took further cues from the area around the Rockies: The fireplace in the library is surrounded by antlers, a domesticated version of the arch of antlers that thousands of tourists have photographed in the main square of Jackson, Wyoming. The idiosyncratic work of cowboy furniture designer Thomas Molesworth inspired many of the light fixtures and furnishings that Krajeski created for the house.

A sense of fun prevails in all the details. Krajeski designed a bar to look as if it had come out of an old saloon. When he sent the drawing to the Liemandts, he drew in a little joke in the form of two arrows poking out of the wood. "Arrows optional," he noted on the sketch. The Liemandts laughed and told him to include them in the finished product.

The owners, who love to hunt for antiques, shopped all over the country for many of the items that give the house its whimsical, informal personality. Items of native American and pioneer clothing are displayed like paintings on the walls, while the antique canoe suspended in the great room is from northern Minnesota.

For all the diversity of its sources, the Liemandts' log house seems to have genuinely sprung from the rough, jagged mountains in which it stands. If it were not for the skiers skimming by the windows like brightly colored butterflies, one could look out over the Uinta Mountains and imagine oneself a settler on an uncharted frontier.

"That was the whole idea of the house," says Diane Liemandt. "We're lucky enough to live here in these interesting times, and still we're always reminded of the amazing adventurousness and spirit of the past." □

The Painter's Santa Fe Residence
continued from page 162

ion. The wood of the blanket chests, himney cabinet and corner cupboards scattered around seems to ave been galvanized with age. Old tone mortars stand in corners indoors and in the gardens, holding owers Havard has dried himself.

The unifying elements in the house re the native American artifacts that re found throughout. Hopi masks tare down from the tops of cupboards, and kachinas watch from the helves. A belled leather dance kilt angs on the wall leading to the studio, and moccasins rest on shelves nd tables. In a guest bedroom, a urquoise-painted Mexican corner upboard filled with beaded moccasins is flanked by a Navajo silver ridle and a Plains calumet adorned with feathers. A couple of old Apache Winchester rifles lean against the fireplace in the master bedroom. There, one finds a visual sequence that is repeated again and again in the outer rooms: a beaded leather tunic, a pot of dried flowers, a Shaker cupboard and a painting by Havard—the four points of his compass.

But there is a fifth compass point: the artist's seven-year-old son, Houston, who spends part of each year in Santa Fe. There are pictures of him everywhere, brandishing a badminton racket, wearing a cowboy hat, dressed for karate. In his studio, Havard keeps an immense photograph of his son at two on a beach. Houston's own room is a boy's paradise, hung with old game boards, a Plains shield and a bow and quiver. But Houston's presence runs deeper than this. "He paints and draws all the time," says Havard. "He goes into the studio with me. I've been using some of his drawings, collaging 'em right into the paintings. I can't do 'em as well." In one of the baths, alongside two of Havard's monotypes, is a little painting titled *Ninja* done by Houston in colors that perfectly suit the house's muted tones. "I had this old frame with a silk mat," says Havard. "I put that ninja in there—it looks just like a Twombly." □

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Memories of the Gold Rush and a Renowned Fortune Extracted from the Hills of Grass Valley
continued from page 173

there in the 1850s with a private menagerie, which included a bear. Josiah Royce, one of America's few great native-born philosophers, spent his first ten years there. Lotta Crabtree, a notable child star and melodramatic actress, grew up there. Mary Hallock Foote, a respected writer and one of the best-known illustrators of her time, spent her last forty years there as wife of the superintendent of the North Star.

But it was the Cousin Jacks who gave the mines their know-how and Grass Valley its flavor. Even today you can't walk a block in the town without passing a place that offers Cornish pasties and saffron buns.

The Empire seemed to be running out when in 1879 Cambridge-educated William Bowers Bourn, Jr., took it over from his father's estate. Bourn was then twenty-two. In time he was to become one of San Francisco's notable tycoons and philanthropists. President of the San Francisco Gas Company, president of the Spring Valley Water Company, president of the San Francisco Musical Association, member of the Pacific Union Club, trustee of Stanford University, a principal promoter of the Panama-Pacific International Exposition of 1915, financial backer of the Lafayette Escadrille that went to fly and fight for France before America's entry into World War I, he was both moneymaker and civilization builder. With the help of his cousin, mining engineer George Starr, and his friend and hunting companion, architect Willis Polk, he made the Empire one of the world's great mines and a showplace.

In 1898 he persuaded Starr to leave his South African job and return to the Empire, where he had grown up. Starr deepened the workings and remodeled and enlarged the surface installations, enlisting for this latter job Polk, who was already building a summer cottage for Bourn on the mine grounds. Polk built the mine office, engineer's office and other buildings on the north side of the compound in the same style and of the same materials as the cottage, and later designed a clubhouse for the Empire Club in the lower park.

At first glance, Empire Cottage looks like no cottage at all, but a manor house. Its massive granite walls—waste rock from the mine—with their crusty brick trim make it seem bigger than its 4,000-plus square feet. Splendidly sited on a knoll, set among its formal gardens and surrounded by open park, it struck the *San Francisco Chronicle* in 1897 as "unparalleled in California."

Certainly it was innovative. Polk was a sometimes inspired eclectic who had earlier, in the Bay Area, experimented with combining formal design with a calculated rusticity, the classic with the California colloquial. In Empire Cottage the mixture is more exuberant: A stone Cotswold cottage acquires a peaked portico and both peaked and lidded dormers. Windows, the entrance and dormers are framed in irregularly laid brick. To the modern eye it looks busy. Nevertheless the cottage sits with authoritative serenity on its knoll. Its gardens, designed to be part of the whole ensemble, drop down on the entrance side along a stepped cascade to a reflecting pool, and on the east down a vine-shaded walk between the rose garden and the kitchen garden, both enclosed by manicured holly hedges.

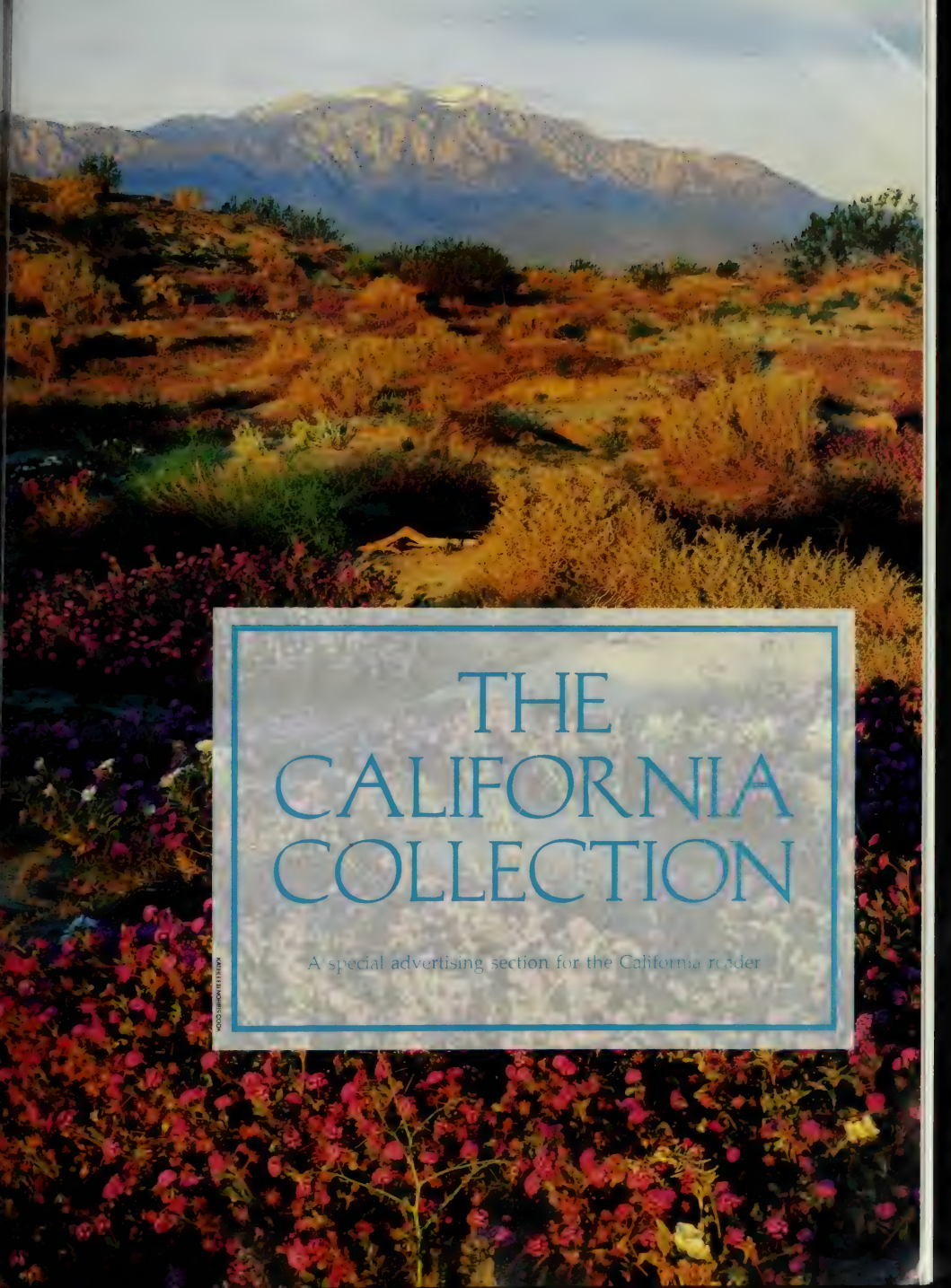
The Empire was no hit-and-run raid like the early placers.

Inside, the cottage is smaller and simpler. Living room, dining room and reading room, the last remade into a bedroom for William Bourn after he was confined to a wheelchair by a stroke, are modest and unadorned. The light is dim, filtered through leaded-glass panes, and there is no modern effort to bring the outside in. This is an inward-looking house on a most outward-looking site, but it has distinction. The vertical wide boards of heart redwood that form the walls were left entirely unfinished, but so sàtiny was the planing of some carpenter genius that they pick up every gleam of light and reflect it back as if they glowed from within.

The Bourns spent only a few weeks every summer in the cottage (that thundering stamp mill just two hundred and fifty yards away?). In 1915 Polk designed for them a forty-three-room mansion on six hundred acres in Woodside, south of San Francisco. They named it Filoli—fight, love, live. Now owned by the National Trust for Historic Preservation, it draws many more visitors than its humbler relative on Ophir Hill.

Bourn sold out to the Newmont Mining Corporation in 1929. Polk, a vehement and contentious man, had quarreled with Bourn during the building of Filoli and had parted from his principal patron. But what they did together, a capitalist, an engineer and an architect, has durability. If civilization is a pyramid to which each man brings a stone, they can be said to have had a part in the making of a California civilization. They took the veins of gold-bearing quartz that thread the granite of Ophir Hill and turned them into money and power and art, and it is appropriate that their monuments should survive them.

As for the nameless Cousin Jacks who did the hard and dangerous work, they have another sort of monument: the town of Grass Valley. It is not so picturesque as Nevada City or Murphys or Volcano or Columbia or other Mother Lode museum towns. It never had time to become a museum, it was too busy living. It changed with the times, and seems now on the road to becoming a bedroom for Sacramento. But it is itself, its own monument; and what it is came, just as surely as the Empire Mine State Historic Park, or Empire Cottage, or Filoli, out of the difficult granite of Ophir Hill. □



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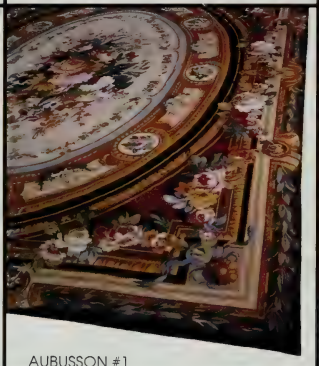
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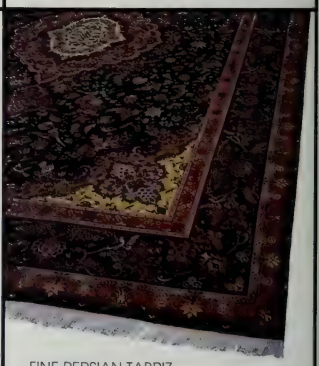


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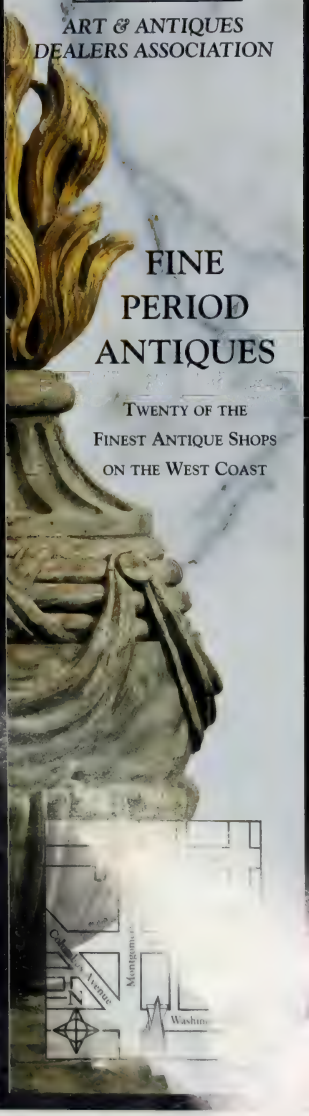
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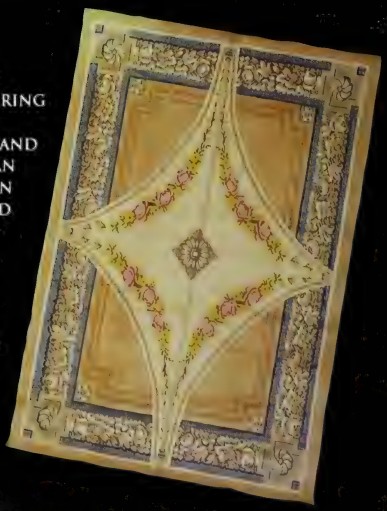
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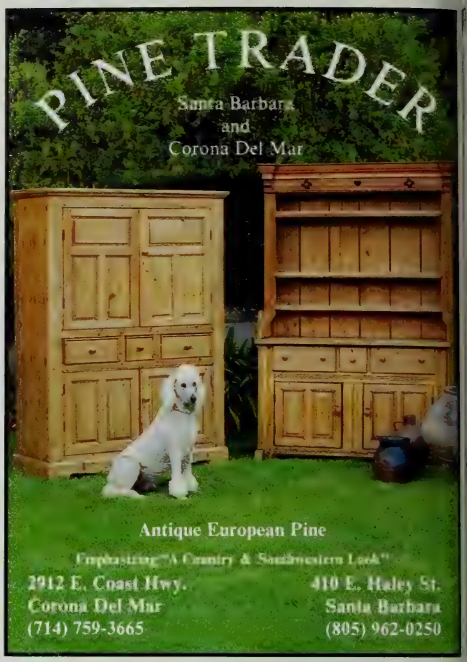


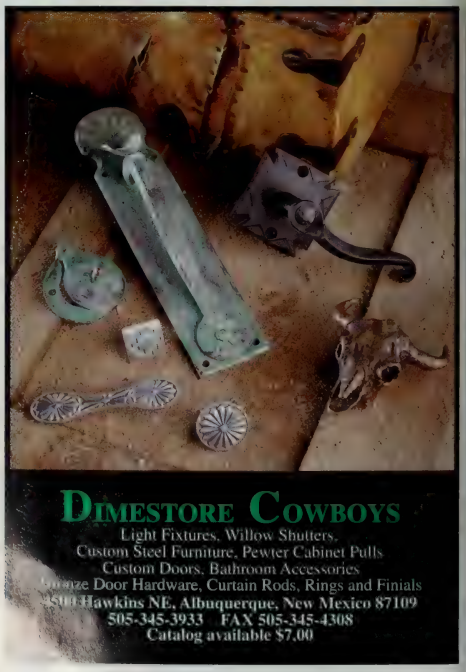
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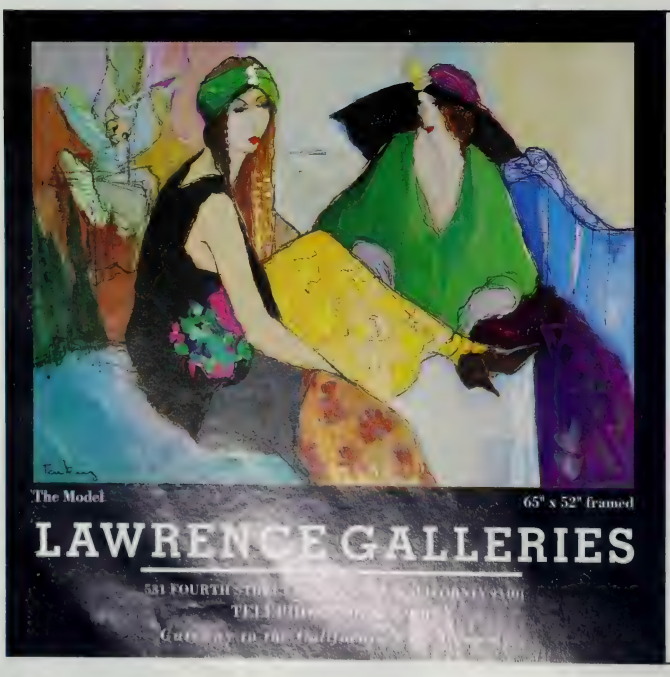


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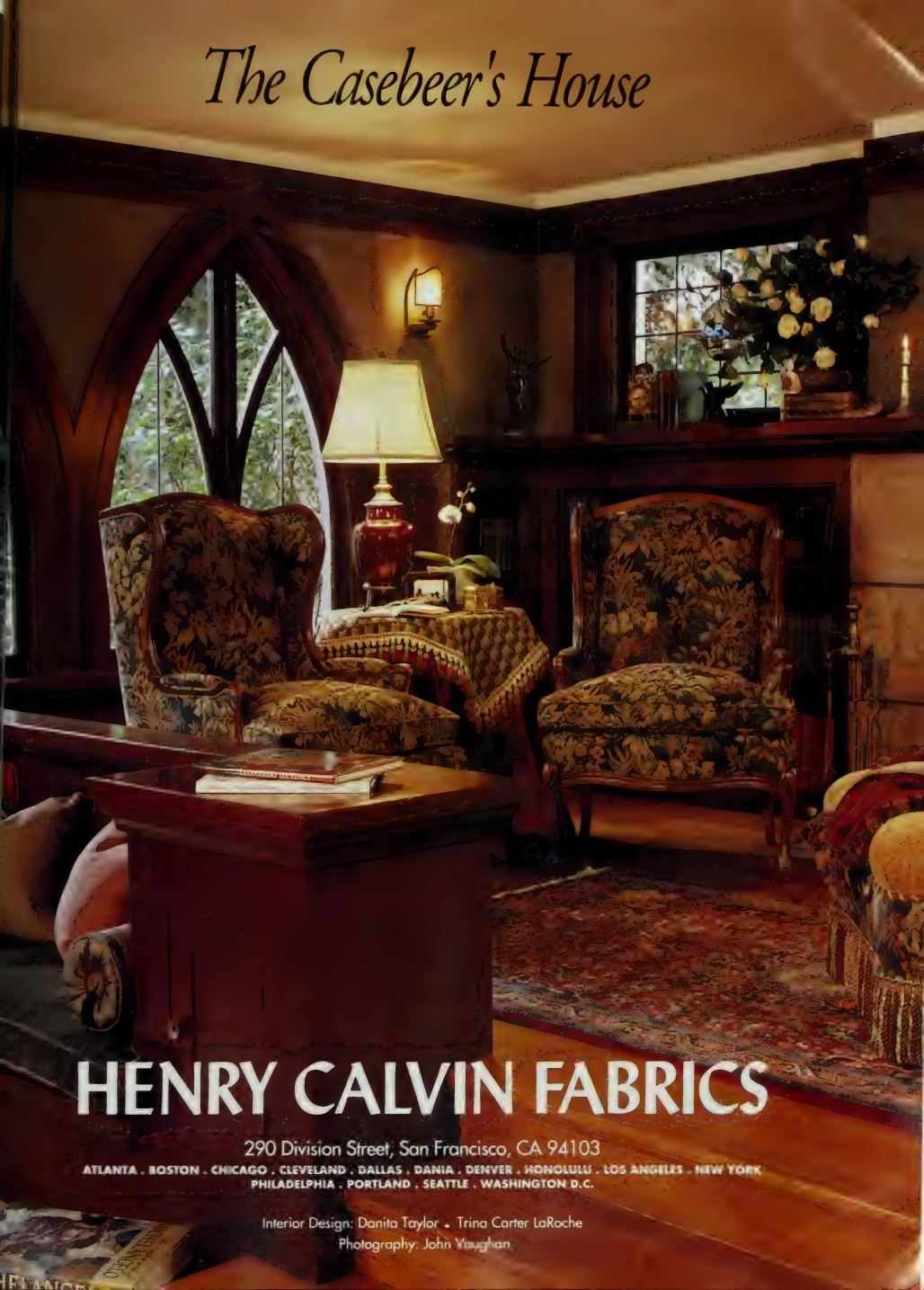


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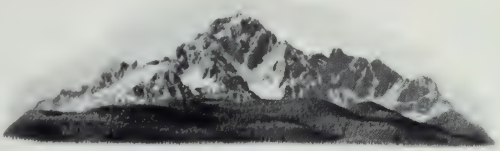
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Sheherazade & The R[illegible]

Thu Jun 24 Fr[illegible]
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Joshua Bell Plays Tchaikovsky

Sat Jun 26 8pm
Joshua Bell, *violin*
TCHAIKOVSKY/
Coronation March;
Violin Concerto in D major;
Symphony No. 1, "Winter Dreams"



Free symposium for ticket holders from 3:30-6pm featuring Richard Taruskin and Simon Karlinsky

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Joshua Bell, *violin*
Vladimir Feltsman, *piano*
Members of the San Francisco Symphony

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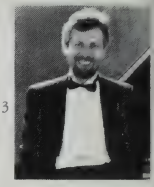
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Olga Borodina, *mezzo-soprano*
Larissa Gergieva, *piano*



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Feltsman Plays Rachmaninoff

Thu Jul 1 Fri Jul 2 8pm
Vladimir Feltsman, *piano*



RACHMANINOFF/
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PROKOFIEV/"Romeo and Juliet" excerpts

Les Noces & Prince Igor

Sat Jul 3 8pm
Vladimir Feltsman, *piano*
Dmitri Alexeev, *piano*
Ignace Solzhenitsyn, *piano*
Marc Shapiro, *piano*
San Francisco Symphony Chorus
Vance George, *director*

MOSOLOV/"The Iron Foundry"
SHOSTAKOVICH/Selections from the opera "The Nose"; Piano Concerto No. 2
STRAVINSKY/"Les Noces" (The Wedding)
BORODIN/Polovtsian Dances from "Prince Igor"

Alexander Nevsky with Eisenstein Film

Thu July 15 Fri July 16 8pm
Alasdair Neale, *conductor*
Ruby Philogene, *mezzo-soprano*
San Francisco Symphony Chorus
Vance George, *director*

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Doug and Lynne Seus—and a Grizzly Named Bart—in Utah
continued from page 185

ntil you learn the history of Seus's lationship with Bart and see the an and the bear work together. hallenged, Lynne says, by an old-me animal trainer who told Doug hat nobody could succeed with a Ko-iak, Doug raised Bart the cub with reat care. He played with Bart from he moment he woke up in the morn-ng until the moment he fell asleep at ight, which he often did in Doug's rms; he talked to him; he appealed o, and believed in, his intelligence. Even today," says Lynne, "I know of o other bear the size of Bart that has hysical contact with his trainer."

And physical contact it is: the ne-hundred-and-ninety-pound man nd the fourteen-hundred-pound bear gambol and wrestle and embrace ach other; Doug climbs on Bart; Bart icks Doug's hand and head. They do ndeed seem to communicate, if not always with language, so that when Doug or Lynne asks Bart to per-form—"And we *always* ask," Lynne cautions—you feel convinced of the Seuses' respect for the animal they call, in all sincerity, their friend. "Doug and Bart have an amazing relation-ship," says wildlife biologist John Weaver. "What affects me so powerful-ly is the warmth and intimacy of their bond; it's not the dominant-subordi-nate relationship you see with other trainers." Weaver does not generally approve of people keeping wild ani-mals for pets, but he does believe that there is room for "the right person to have an individual animal that serves as an ambassador for its species."

This, in part, is what Bart has be-come. Along with their other animals, which include wolves, cougars, deer, badgers and raccoons, the grizzly has brought the Seuses much success. He has starred in *The Bear*, *The Clan of the Cave Bear* and *White Fang*, among oth-er movies and television shows. In 1990 Doug suggested to Lynne that they ought to find a way to use some of their profits to help Bart's wild brothers and sisters. "I thought it was a beautiful idea, of course," Lynne re-calls, "but it wasn't as easy for me—I wanted an addition to my house!" Af-ter some consideration, she saw that he was right. "When you have been so blessed by having these animals in your life, you feel you must give something back." And so the Seuses decided to organize Vital Ground, a nonprofit foundation whose aim is simple and focused: It buys endan-gered pieces of the grizzly's habitat in order to return it to the great bear.

Of the one hundred thousand griz-zlies that were estimated to roam the lower forty-eight around the time of Lewis and Clark, fewer than a thou-sand are believed to survive today. The grizzly once ranged from the beaches of California—where it ap-pears as a mascot on the state flag, al-though the last brown bear in the state was shot in 1922—all the way to the eastern Dakotas; today the healthier grizzly populations, while still modest in size, are concentrated in Yellowstone National Park and in several wilderness areas in the north-ern Continental Divide ecosystem. Vi-tal Ground has set its sights on the latter region, where the foundation hopes to acquire roughly fifty thou-

Preservation is a habit Doug and Lynne Seus come by naturally.

sand acres of what biologists call "fault zones"—strategic land that bor-ders the three million acres of already protected wilderness and is under the threat of development.

Preservation is a habit Doug and Lynne Seus come by naturally, so it is not surprising to learn that when they acquired their property in Utah, which includes quarters for Bart and their other animals as well as the family's 1919 farmhouse, the couple chose to restore the 1877 pioneer cabin that was in decay, but still standing, twen-ty feet from their main residence. Built by converts to the Mormon church who immigrated to Utah from Sweden, the log cabin was originally a one-room homestead with a half-loft that belonged to single mother Anna Walquist and her two chil-dren. As other members of Walquist's family joined her at Daniels Creek, a lean-to was added to the cabin; later owners expanded the half-loft into a full one; eventually, when progress and electricity came to the area, the cabin was turned into a laundry room and afterward a goat barn. (The ani-mals, fortunately, were confined to the lean-to.)

"We decided to span the centuries in our restoration," Lynne Seus ex-plains. The couple returned the full loft to a half one but left a catwalk for access to the staircase. They did the chinking over entirely, replaced the floorboards in the lean-to, added glass to the windows and repaired the cabin's original stove, executing much of the work themselves. The cabin now functions as a guesthouse and a place to celebrate tradition-al Thanksgivings and Christmases. "There's no fax or telephone or televi-sion. There's no plumbing. The cabin has wood heat; we haul the water the way the Walquists did," says Lynne, who has filled its rooms with her growing collection of Mormon pine and hooked rugs and other pieces of nineteenth-century Americana. "It's like being able to walk into the 1870s. I think of it as honoring a simple and precious way of life."

It may strain the parallel to equate the Seuses' saving of this piece of humble architecture with their plans to help save the habitat of the grizzly, but certainly the impulse behind both is similar. To preserve is to heal and, with any luck, to renew. In the case of the grizzly bear, that great intelli-gent animal whose species is fading fast from this land, the endeavor is a worthy one. For as Edward Abbey re-marked with appropriate drama, "If we allow the freedom of the hills and the last of the grizzly to be taken from us, then the very idea of freedom may die with it." □

Ceremonial Carvings That Evoke the Rich World of Hopi Culture
continued from page 167

world. In the Hopi language they are called *katsinam* (the singular is *katsina*). Because the Hopi have relied solely upon oral tradition for their knowledge of kachinas, very little is known about their origins in the culture itself. Until recently, anthropologists and archaeologists gleaned whatever information they could from those Hopi willing to share their knowledge. Unfortunately, much of what was written about kachinas has been proven to be inaccurate or written from a Eurocentric point of view. Today, more is understood about kachinas, thanks in part to anthropology's swing toward a more sensitive, humanistic approach.

Because Hopi belief holds that creation consists of pairs of complementary opposites, all things are attributed with both a spiritual and a physical form. Along with this physical world, there is a corresponding spiritual world from which kachinas come and go. In their physical form, represented by adult males of the village, kachinas visit the Hopi for roughly one half of the year. Their first appearance occurs just after the winter solstice, which marks the beginning of the ceremonial cycle. Kachinas make periodic visits during the winter months, the highlight being the Powamuya ceremony in February. In winter, kachinas usually perform their songs and dances in partly submerged ceremonial chambers called kivas. When the warm seasons arrive, kachina ceremonies are conducted in the outdoor plazas of the villages.

In the latter part of July most villages will sponsor the *niman tikive*, or going-home ceremony, the last kachina ceremony for the year. It is then that the final supplication for rain and good crops is made. At the conclusion of the ceremony the [illegible] asked to take the people's [illegible] their own world and are given [illegible] offerings to take with them. Th[illegible] it the village at dusk to return t[illegible] their spiritual home, not to reappear until the following winter solstice.

During the early part of this century, tourists and students of the social sciences brought the kachina into the public eye. With a greater number of non-Hopi people witnessing kachina ceremonies, interest in the *tihu*, or kachina doll, grew rapidly. A *tihu* is the actual carved representation of a kachina that is given to girls during certain ceremonies within the kachina season.

Anthropologists such as Jesse Walter Fewkes made it a point to study and collect kachina dolls. Several assumptions were made about these early wood carvings. First, a *tihu* was thought to be a talisman to be worshiped by the recipient. This theory has long since been refuted. Later it was surmised that the dolls were not toys to be played with but teaching tools for the child. This too proved erroneous. Today, many Hopi will acknowledge that a *tihu* is a *paaho*, or prayer offering of sorts, for the child. And while it is common for girls to play with a *tihu*, and it is true that children learn to identify and become familiar with kachinas by being exposed to kachina dolls, these uses do not diminish the deeper meanings assigned to the carvings.

The first kachina dolls were rudimentary at best and closely resembled the flat infant dolls of today.

For the Hopi, a person grows into knowledge in many ways, but two of the primary means are through experience and initiation into one or more religious societies. Common knowl[illegible] or that knowledge open to the [illegible], holds that kachinas carve [illegible] their spiritual homes for girls as positive reinforcement for good behavior. For the initiated, who have access to privileged knowledge, the carving becomes much more. They know that the carver is usually a girl's biological father, and that he refers to his carving as his "child." (In fact, the word *tihu* alludes more to the Hopi word *child* than to the word *doll*.) Because he is creating something of spiritual importance—his child—his attitudes and frame of mind must always be positive, for the *tihu* will be endowed with those positive energies, which will eventually be absorbed by its recipient.

Kachina dolls are also closely connected with the concept of change and growth in life. This is evidenced in the *tithu* (plural of *tihu*) that a girl receives during the course of her childhood. As an infant, she is given a series of flat, simply made infant dolls. As she grows older, the *tihu* becomes more realistic in form and detail. Eventually, through experience and initiation, the child learns that her rewards for positive behavior no longer come by way of kachina dolls but through other means—health, rain, faith, prosperity and, above all, the goodness and beauty of life.

Although the first dolls date back to the early 1800s, kachinas were depicted on ancient pottery and kiva murals from the late 1300s. Countless petroglyphs throughout the Southwest are also elemental representations of kachinas. The first kachina dolls were rudimentary at best and closely resembled the flat infant dolls of today. The focus was on the characteristics of the figure's head and face. The body design was very simple—three red vertical lines on a white background.

With the onslaught of tourists, the demand for kachina dolls increased dramatically. So did the market for more refined and fully carved figures. As technology improved with the development of such tools as knives, wood rasps and sandpaper, the carvings became increasingly sophisticated. Carved fingers replaced painted

Kachina Dolls

es. Headdresses that had once
n pieced together were cut from
h slabs of cottonwood, resulting in
re detailed designs. Features such
belts and sashes, previously omit-
or painted on, were incorporated
o the carvings. Carvers began to
materials such as cloth and
ther to represent kilts, armbands
d the like. Painting also took on a
w edge as mineral pigments gave
y to watercolor or poster paints
d eventually to acrylics.

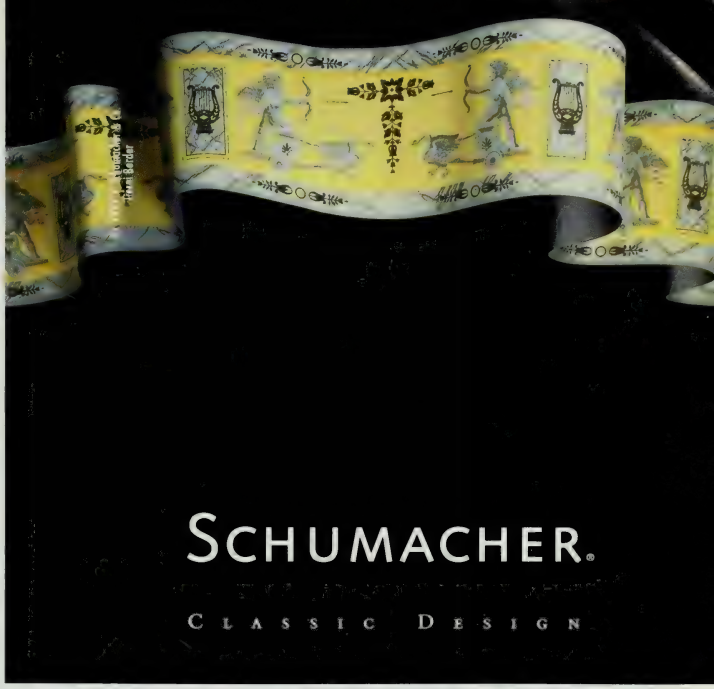
Over the past twenty years, two
ving styles have emerged. One is
erred to as the sculptured, or free-
m, style. Sculptured carvings pay
s attention to realism, allowing the
tural form of the cottonwood root
hich has always been the material
choice), the grain and other charac-
ristics to come into play. This has
rmitted many carvers to express in-
r thoughts and artistic qualities
at may have been repressed by con-
rming to tradition.

In answer to sculptured kachina

Sculpted carvings allow the form of the cottonwood root and other characteristics to come into play.

arving, some contemporary carvers
ave reverted to the turn-of-the-cen-
ry style, employing tools common
o the times along with natural pig-
ents. This "old-style" carving may
e a statement, a way of reminding us
at perhaps life was meant to be
lain and simple, and that there is a
anger in digressing toward the com-
lexities of modern life.

Whatever the message, kachinas
nd kachina dolls will continue to
lay significant roles in Hopi religion
nd the art world. It will be fascinat-
ng to see where they take not only
e Hopi people but others as well. □



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Notes from London


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COURTESY TOM DEVENISH

Tom Devenish becomes the first American dealer of English furniture to exhibit at the **Grosvenor House Antiques Fair**, which starts June 9. Taking center stage at his stand will be a pair of Gainsborough chairs, with original needlepoint intact, from Glemham Hall in Suffolk. The chairs, recently deaccessioned from the Governor's Palace at Colonial Williamsburg, will be accompanied by a John McLean giltwood games table from the estate of the late *AD* contributing writer Marietta Tree, a lady's writing table (right) attributed to McLean and a pair of Chippendale harewood commodes illustrated in Cescinsky's *English Furniture from Gothic to Sheraton*. Other U.S. dealers joining Devenish are A La Vieille Russie, Newhouse Galleries and Otto Naumann, who will be showing in association with Whitfield Fine Art. Grosvenor House Antiques Fair, Grosvenor House, Park Lane, London W1A 3AA; 71-499-6363 . . . Yacht designer **Jon Bannenberg**, who has done exhibits for the Louvre and other museums, is behind the architectural design of **Eskenazi Oriental Art**'s new premises. Though the building's Flemish Renaissance façade was restored, the interior was gutted to accommodate two floors for the gallery and three upper floors for offices. An exhibition of early Chinese art from tombs and temples launches the opening of the new gallery on June 8. Highlights include a 6th–7th century prancing Tang horse, a Tang silver reliquary chased with flower heads and leaf scrolls (above left), and a large earthenware amphora covered with green, cream and amber glazes and set with dragon handles. Eskenazi Oriental Art, 10 Clifford St., London W1X 1RB; 71-493-5464 . . . Thanks to **HRW Antiques**, the newly reopened antiques department at **Fortnum & Mason** boasts a fine display of traditional English pieces, such as a Regency table, a satinwood console table, a lady's rolltop desk and a large dining table laid with silver, glass and small collectibles. Fortnum & Mason, Piccadilly, London W1A 1ER; 71-734-8040.

Gaining Ground

Bob Scriver, the 79-year-old American wildlife sculptor whose bronze statues have been presented to past presidents, has created a sculpture of a grizzly bear and two cubs for the **Vital Ground Foundation**, a nonprofit group dedicated to saving habitats important for the survival of diminishing species of wildlife. The ten-inch-high bronze sculpture (right) is being cast in a limited edition of 150, which will be sold for $1,500. Proceeds from the sale will bolster Vital Ground's efforts to purchase unprotected [illegible]—it already owns 240 acres in Wyoming that are managed by T[illegible]. Vital Ground [illegible] Dr., Los Ange[illegible]

American C[illegible] a brokerage and [illegible] takes a big interest in wildlife preservation in the northern Rockies. ACRE, as the brokerage is known, pairs sellers of ranches and farms with buyers interested in preserving the property. "We educate people about conservation techniques and find property that's right for them," says broker Bob Kiesling. "We encourage good land stewardship so that land stays intact and healthy and isn't viewed as a commodity." ACRE can engineer conservation easements, a legal device whereby a landowner can prevent subdivisions, commercial development and other activities harmful to wildlife habitats and fisheries by passing the property rights to a conservation group. American Conservation Real Estate, 2 N. Last Chance Gulch, Helena, [illegible]9601; 406-443-7085.


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continued on page 198

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5. Impressive Art Nouveau mahogany entertainment center 9'T

ight solid
chand. w/
dome, cut
hades 40"L x

7. 8-Light bronze chand. w/cut glass shades/crystal dome 40"L x 45"T

8. Solid bronze 10-light French Empire chand. 42"L x 30"T

9. 7-Light solid bronze chand. w/crystal beaded basket/flame shades 37"L x 32" Dia

10. 8-light bronze chand. with lovely fabric gold shade and hanging crystals 4'x4'

11. Cherrywood Queen Anne style Wooton Patent secretary (Shown open and closed)

2. Renaissance Revival
nut and burl sideboard
by Mitchells and
Rammelsburg
8 1/2 L
x 5" W

13. 5-piece Queen size Art Nouveau bedroom suite in Bird's Eye Maple with carved geraniums. Matching dresser and armoire 8"L x 6 "W

14. Incredibly carved oval griffin conference table in oak 6' x 4 1/2'

15. 11 pc. Louis XVI dining suite w/bronze mounts & Parquetry top

16. Pair of nicely detailed bronze figural candelabra

17.Brunswick pool table w/gilded floral relief carvings. From Vernor's gingerale family c. 1912 5' x 10'

18. 6" beautifully carved alabaster standing lamp

19. 4 pc. Victorian ornately carved mahogany griffin parlor suite in burgundy leather

22. 6' Country French library desk w/brown leather top

25. Wooten rotary standing accounting desk. C. 1882. 78"W

erior quality 72" oak rolltop desk
ndard Furniture Co. Original Oak
ack chair

21. Eastlake Ball and Stick canopied hall bench w/carved pelican details 8'10" x 6'3"

23. 8' Renaissance Revival walnut mirror

24. Beautifully detailed Victorian screen w/bronze plaques

26. Curly maple and rosewood Art Deco 7-pc bedroom suite (3 pcs not shown)

usual 8-pc burl wood
co dining suite
d chairs

30. American Penn. Revival Music Cabinet

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32. Art Deco Iron Center table with black and grey marble top. Attrib. to Edgar Brandt 74" x 36"

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West by Southwest

The look may be western, but many of the best decorative objects and accessories with a rustic style come from places far removed from the Rocky Mountains.

Weatherly, Pennsylvania, is where **Wilmer Adams** grew up in the 1930s watching his father make furniture with fallen timber he found on the family homestead. Adams has taken on his father's hobby, creating twig chairs such as a ladderback with a walnut seat (below left) or a three-legged valet, and tables and settees from hawthorn and other "expressive" woods that seem to possess a character of their own. He dislikes the notion that he's building furniture. "I take a tree and turn it into a chair, yet I want it to remain a tree." Wilmer Adams, 717-427-4665.

Finding unique pieces of wood also poses a challenge for Rita Koerber and Kathleen Hayward, who make one-of-a-kind, named birdhouses (below right). The pair seek out wood themselves or receive it from friends—a friend of Koerber's sent her 12 unusual acorns from an oak tree in Oklahoma, an important acquisition for the partners because acorns are the trademark of their collaboration, **Oak Nest Designs**. Hayward, who lives in Maryland, constructs the frame of the birdhouse, letting the "raw materials" she has at hand dictate its shape. She has used parts of a ladder and old wood planters to frame the birdhouses. She then ships the structures to Koerber, who lives in California, to add the decorative touches. "We find a rusted piece and suddenly it's part of the roof, or I'll use part of a horse's harness in a barn scene," Koerber says. In Clara's House, named for a character in Larry McMurtry's novel *Lonesome Dove*, Koerber put two dried long-stemmed roses on scattered pine needles in the attic. Each birdhouse comes with a little note explaining its name and where the unique components were found and, of course, an acorn. Oak Nest Designs, 510-942-0263.



COURTESY DESIGN COALITION RANCH

Found in villages in the high sierra of west-central Mexico, *morteros* (large mortars used to grind coffee beans) "have transcended their original domestic use," says Karen Witynski of **Joe P. Carr Antiques**, which has procured a batch of *morteros* (below center) that can be used as sculptural elements in the home or outdoors. They are sculpted from chunks of mesquite, and Carr and Witynski have them cleaned because they reek of coffee. "The entire coffee for a village was pounded in one *mortero*," Witynski says. "Now they're becoming outdated because it's cheaper even in villages to buy ground coffee." Joe P. Carr, 320 Aztec St., Santa Fe, NM 87501; 505-984-1159.

Design Coalition Ranch is a new source for rustic furniture and accessories in Park City, Utah. "It all started from our interior design business," says David Krajeski (see p. 136), who opened the shop (above) with his wife. "We're a ways from metropolitan areas, and when we got to the end of projects we had to figure out how to accessorize them." The Krajeskis have stocked their catch-as-catch-can shop with everything from lamps, blankets and baskets to tables. Raw wood, iron and antlers are the materials of choice, and most furniture is made by craftspeople throughout the country—beds and dressers of juniper, lodgepole beds and an occasional piece of pine. Lamps come with hand-laced rawhide or cowhide shades, and the most popular bases are made of antlers, cowboy boots, wood stumps, tree burls and western artifacts. Design Coalition Ranch, 530 Main St., Park City, UT 84060; 801-649-3363.



COURTESY JOE P. CARR ANTIQUES





COURTESY OAK NEST DESIGNS

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Guarisco Gallery

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Rugs Antiqued

F. J. Hakimian, the New York dealer in antique rugs (*AD-at-Large*, Feb. 1989), is mounting an exhibition June 8–25 called **"Three Centuries of European Needlepoint."** These elaborate carpets range from a Louis XIII rug (1610–1637) that has a black background thickly strewn with foliage in orange, green and blue to a ca. 1930 Art Déco rug (right) that has large blocks of rust color on a slate-blue background. A ca. 1940 rug is from the Pontremoli factory in England and is an adaptation of a late-19th-century Arts and Crafts design. The rug has a pattern of stylized, flat roses in pink and beige entwined in a symmetrical design of gold foliage, with a border of gold foliage and pink roses, all on a background of slate blue. F. J. Hakimian, 136 E. 57th St., Suite 201, New York 10022; 212-753-0277.



JOHN BIGELOW TAYLOR



NANCY FINK/COURTESY ART INSTITUTE OF CHICAGO

Rugs Adapted

Handwoven adaptations of historically significant Oriental carpets belonging to the **Art Institute of Chicago** can now be purchased thanks to a licensing agreement between the museum and **Minasian Rug Corporation.** Minasian, which will eventually produce 12 limited-edition reproductions to be sold at the museum's shop, just received its first three rug designs from weavers in Romania. These carpets (left), adaptations of rugs woven in the late 19th and early 20th centuries in the Caucasian city of Shirvan, have a strong Armenian flavor. The remaining nine rugs, two of them adaptations of Indian relics, will be available later this year. Art Institute of Chicago, Michigan Ave. at Adams St., Chicago, IL 60603, 312-443-3538; Minasian Rug Corporation, 800-962-6146.

Cruise News

AD contributing writer **Peter Lauritzen** suggested the itineraries for the four **Renaissance Cruises** he will join as an enrichment lecturer this summer. Lauritzen says the two-week Baltic and Scandinavia cruise from Stockholm to Copenhagen (June 26 to July 10) and the same cruise in reverse starting July 10 will take about 110 passengers "to see places one might not otherwise visit," such as Tallinn, Estonia, one of Europe's best-preserved medieval cities; the Swedish island of Gotland, with a trove of Gothic architecture; and the ancient Russian city of Novgorod.

Two cruises through the Ionian and Aegean seas will concentrate on lesser-known islands. A two-week cruise setting sail from Rome on July 24 will take Lauritzen and fellow passengers to Lesbós, Kithira and Paros. On a seven-day cruise originating in Athens on August 14 and stopping at several islands in the Aegean, Lauritzen says he will emphasize such classical sites as the ruins on Santorini and the excavation at Troy. Renaissance Cruises, Box 350307, Fort Lauderdale, FL 33335; 800-525-5350.

Rugs Restored

In order to have a good antique rug business, you have to have a sophisticated restoration workshop at hand," says David Amini, codirector of Berdj Abadjian Antique Carpets. After the showroom burned two years ago, Amini and Abadjian took the remaining collection of invaluable antique rugs and started afresh with a showroom and restoration workshop near the D&D Building. Now they have added **Beauvais Carpets,** managed by George Markarian, which has contemporary custom-made carpets to complement the antique stock. "Designers may want a beautiful antique rug for the main rooms of a house," says Markarian, "but they need good custom carpets for the upstairs." Beauvais's stock includes Wilton carpets from England, France and Belgium; hand-knotted rugs from Portugal and Hong Kong; and reproduction Aubussons and Chinese needlepoints. ("We have much better needlepoints, but it still takes a year to get the best designs," he says.) Among the stock are stenciled sisals (below) done in imitation of Aubussons and rag rugs woven by the yard in combinations of linen, silk, cotton and wool. Beauvais Carpets, 201 E. 57th St., New York 10022; 212-688-2229.



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AM 63

In the Showrooms

Some fantastic combinations are showing up at **Stroheim & Romann**—fantastic in imagery and in the way the imagery is expressed. *Kenya Tapestry* (near right), part of the Menagerie Collection, is a woven fabric with rows of rectangular blocks, and in each block there are one or two animals: a pair of tigers in one, a lone elephant in the next, zebras or giraffes. The background colors are rust, black, green, brown and blue. *Glencoe* (above right) superimposes Jacobean chairs and Chippendale ottomans on each other as though they were falling through space; each is upholstered in a different plaid done in wild color combinations—bright red and blue, lavender and yellow—while the background is a muted plaid in either red, blue, brown and yellow, or beige. **JAB**, the European parent company that has owned Stroheim for the last few years, also has a charming piece of fantasy in *Murcia*, a woven velvet fabric that is part of its Coruna Collection. A grid of black and white blocks, it has vases of tulips placed in an occasional block that droop over into adjacent blocks. Good old-fashioned fantasy comes with *Sariska* from JAB's Shalimar Collection, woven in India. *Sariska* (above center) is all silk and comes in either gray or seafoam blue with the feather shape traditional to paisley imagery embroidered in silver thread and pearls. Tiny steel sequins are scattered across the fabric.


COURTESY STROHEIM & ROMANN


COURTESY JAB


COURTESY STROHEIM & ROMANN


COURTESY CHRISTOPHER HYLAND



Christopher Hyland has a dazzling set of silks in Kool-Aid colors. *Angels, Fleurs de Lys, Griffins* and *Cordoban Lion* (left, bottom) all have the named image printed on raw silk in paint-thick silver on solid backgrounds of rose, blue green, purple, crimson and iris blue. *French Script* (left, center) prints an ornate 17th-century handwritten French text in gold onto a sheer white silk as well as onto an antique gold taffeta. *Phoenix* (left, top) has the image of a crowned phoenix, a scroll printed with stars and a [illegible] image of the sun [illegible] printed onto a silk fabric whose shot colo[illegible] ranges from blue to a silver gold. Hyland's inventiveness has led him to design furniture these days, specifically a massive bookcase commemorating the 500th anniversary of Columbus's voyage. Done in Neoclassical style in mahogany, the bookcase has a pediment with a painted backdrop stretching from the Old World on the left (castles in Spain) across an ocean of green waves to the New World on the right (Aztec pyramids, palm trees and the Statue of Liberty).

Brunschwig & Fils, which began making furniture appropriate to its fabrics a few years ago, has also branched out recently with a few lighter occasional pieces. One of the most charming is the Portsmouth table, based on a late Regency sewing table. Those were characterized by a pleated silk bag hanging between the table legs that held the needlework. Brunschwig's version, in black lacquer with a painted scene of a waterfall on the top, has a wood bag painted to look like silk with trompe-l'oeil pleats, tassels and fringe. Two new Brunschwig fabrics are pleasant variations on traditional forms. One is *Tangier Stripe* (right, below), beloved of Billy Baldwin toward the end of his career. It has alternating rows of broad vertical stripes within which are narrow vertical stripes of very different styles. One has beige, red and black stripes with small lozenges in the beige and black. The alternating broad stripe has thin stripes in green, black, yellow, brown and blue. A second Brunschwig offering is *Berwick Glade* (right, above), with a design taken from a 1935 reworking of an 18th-century print. It shows deer in a rocky glade, with the scene surrounded by Baroque scrolls and garlands on a red background with a border of green foliage on blue. □


COURTESY BRUNSCHWIG & FILS


COURTESY BRUNSCHWIG & FILS

A listing of the designers, architects and galleries featured in this issue.

Pages 40–44:
Elmer Diederich
P.O. Box 756
Big Timber, Montana 59011-0756
406/932-7787

Flat Creek Saddle
P.O. Box 2069
Jackson, Wyoming 83001
307/733-1260

High Noon
Mailing address:
9929 Venice Boulevard
Los Angeles, California 90034
310/202-9010

Old West Antiques
1215 Sheridan Avenue
Cody, Wyoming 82414
307/587-9014

Pages 88–97:
Dick Knecht
Third Generation Interiors
P.O. Box 324
Aspen, Colorado 81612
303/963-1980

Pages 108–117:
Linda Chambless
P.O. Box 25047
Jackson, Wyoming 83001
307/733-7658

Pages 118–127:
Donna Fields
202 South Orange Drive
Los Angeles, California 90036
213/932-1749

Pages 128–135:
Mark Hampton Inc.
654 Madison Avenue
New York, New York 10021
212/753-4110

Pages 136–143:
Babcock Design Group
52 Exchange Place
Salt Lake City, Utah 84111
801/531-1144

David Krajeski
Design Coalition
P.O. Box 1180
Park City, Utah 84060
801/649-6006

Pages 144–149:
The Ahwahnee Hotel
Yosemite National Park
Yosemite, California 95389
209/372-1407

Pages 150–155:
Design Group Architects
P.O. Box 1751
Sedona, Arizona 86339
602/282-4702

Pages 164–167:
Joshua Baer & Company
Classic American Indian Art
116½ East Palace Avenue
Santa Fe, New Mexico 87501
505/988-8944

Economos Works of Art
500 Canyon Road
Santa Fe, New Mexico 87501
505/982-6347

Philip Garaway
The Native American Art Gallery
215 Windward Avenue
Venice, California 90291
310/392-8465

John C. Hill
Rare Indian Art
6990 East Main Street, Suite 201
Phoenix, Arizona 85251
602/946-2910

Christopher Selser
P.O. Box 9328
Santa Fe, New Mexico 87504
505/984-1481

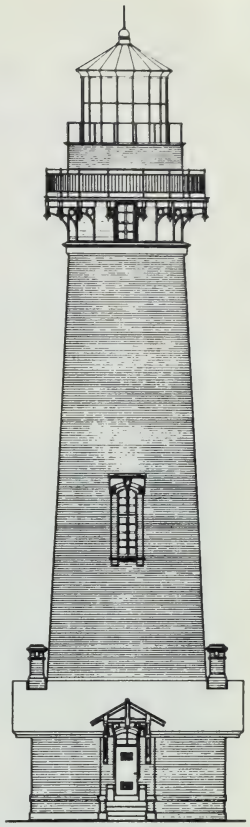
Shaw Gallery
525 East Cooper
Aspen, Colorado 81611
303/925-2873

Pages 168–173:
Empire Mine State Historic Park
10791 East Empire Street
Grass Valley, California 95945
916/273-8522

Pages 174–179:
Edmund Stevens Associates, Inc.
Sandy Pond Road
Lincoln, Massachusetts 01773
617/259-0920

Bill Allen
Stephens Greenhouse
24 Vine Street
Dillon, Montana 59725
406/683-2694

Pages 180–186:
Vital Ground
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Los Angeles, California 90049
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